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ISSUE 55

AMERICAN FINE ART

M A G A Z I N E

JAN/FEB 2021



MARIE DANFORTH PAGE (1869-1940)



THE GIRLS, 1922

OIL ON CANVAS, 65 X 40 INCHES

The Girls is an important portrayal of Marie D. Page's daughters Susan and Margaret. It was awarded the National Academy's *Isidor Medal* for achievement in figure painting in 1923 - just one of the many accolades it received throughout the portrait's impressive exhibition history:

- 1). The Art Institute of Chicago, *Thirty-Fifth Annual Exhibition of American Paintings and Sculpture*, 1922, No. 175
- 2). The Pennsylvania Academy of the Fine Arts, *One Hundred Eighteenth Annual Exhibition*, 1923, No. 266
- 3). National Academy of Design, *Winter Exhibition*, 1923, No. 355 (awarded Isidor Prize)
- 4). Guild of Boston Artists, 1924
- 5). Memorial Art Gallery, Rochester, New York, 1924
- 6). Detroit Institute of Arts, 1926
- 7). Horticultural Hall, *Boston Tercentenary Fine Arts and Crafts Exhibition*, 1930, No. 48
- 8). George Walter Vincent Smith Art Museum, *Marie Danforth Page: Back Bay Portraitist*, 1979

JOHN EDWARD COSTIGAN

(American 1888-1972)



March

Signed lower left: *Costigan*

Oil on canvas
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Edward Redfield (1869-1965) *Spring at Point Pleasant on the Delaware River*, 1926,
oil on canvas, 38 x 50 in. Sold at Freeman's for \$483,000

freemansauction.com



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Thinking of selling?

We are currently seeking consignments for our May 2021 American Art auction.

INQUIRIES

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sell.bonhams.com

JOHN KOCH (1909-1978)

Siesta

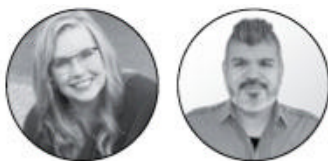
oil on canvas

30 1/8 x 25 1/4 in (76.5 x 64.1 cm)

Painted in 1962.

Sold for \$596,075

LETTER FROM THE PUBLISHERS



A New Year

Welcome to 2021 and the January/February issue of *American Fine Art Magazine*. As the market continues to open again, our magazine serves fine art collectors better than any other in this market. Fine art collecting has not only survived, but it has thrived in these past few months. This is our annual Museum Issue and it is spectacular, with articles on a number of important exhibitions that will be on view around the nation, whether virtually or in person. We also made the decision to upgrade our paper for 2021. This provides better images and color for you—the reader, the gallery and the auction house as you peruse through the pages.

Our features and preview sections showcase upcoming museum exhibitions as well as our “Art Market Updates” and comprehensive calendar of events. Just getting to know this title as publishers, we find it to be our flagship in collecting and understanding fine art. As you are aware, due to COVID-19, *American Art Week* in New York did not occur, which was disappointing to everyone. Forming new connections and visiting old friends year after year are part of what make that anticipated week in New York so special. However, the show must go on virtually and the auction houses saw solid results despite the challenges faced this year.

Our job is to report results to you from our auctions. We provide this in three ways. In the pages of the magazines, on social media and on our website. Check out the results for Bonhams’ *American Art* sale and Christie’s *American Art* and T. Boone Pickens sales in New York, as well as sales for Santa Fe Art Auction, Grogan & Company, John Moran Auctioneers, Heritage Auctions and Brunk Auctions. It is a good time to be a fine art collector. The investment pieces are available, the ability to buy and collect is hot right now, and as you curate your collection we are here to guide you!

Sincerely,

Wendie Martin & Adolfo Castillo
Publishers

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American Fine
Art Magazine



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ArtMagazine



ON THE COVER

Edward Emerson Simmons (1852-1931),

The End of the Yard, 1883. Oil on canvas, 39 1/4 x 31 1/4 in.

Available at Debra Force Fine Art, New York, NY.



JANUARY/FEBRUARY 2021 BIMONTHLY

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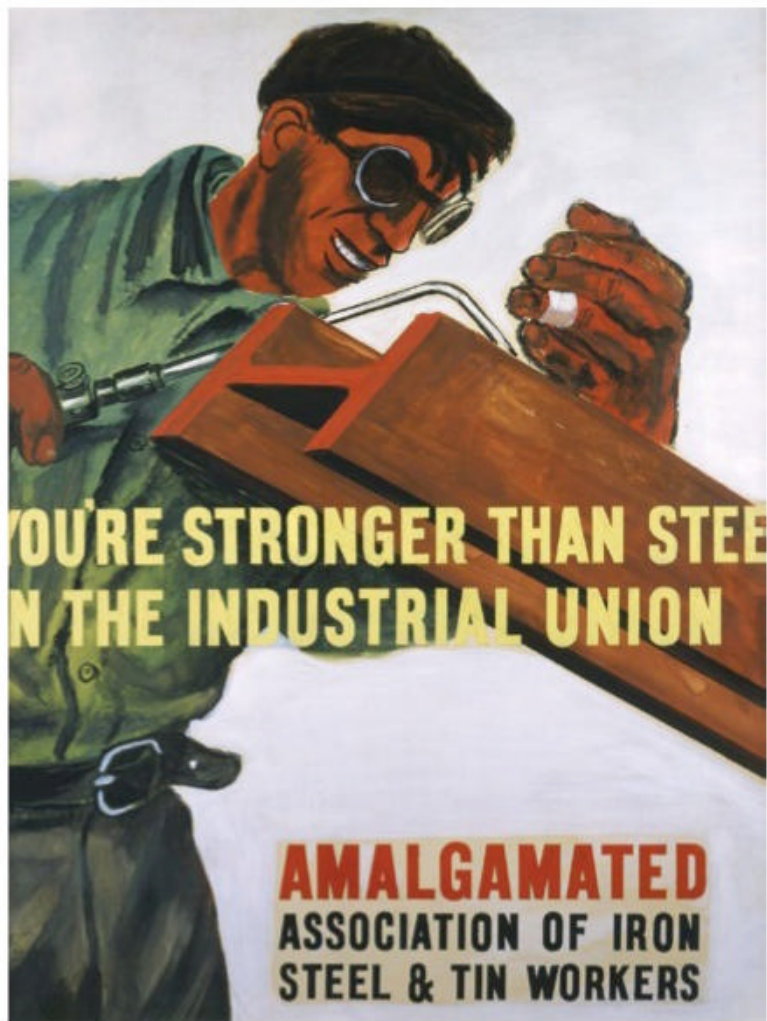
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AMERICAN ART FOR THE PUBLIC 1930 - 1945

ON VIEW THROUGH JANUARY

Left: **Ben Shahn (1898-1969)** *Stronger than Steel*, 1937
38 x 28 1/4 inches gouache on board

Below: **Albert Gold (1916-2006)** *Fish Packing*, 1938
12 x 16 3/4 inches watercolor on paper



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William Wendt
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Granville Redmond
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Jessie Arms Botke
White cockatoos in an avocado tree
Price Realized: \$87,500



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WOLFS

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Richard Anuszkiewicz (1930-2020)
Untitled, 1971, acrylic on board, 7x 7 inches



Edwin Mieczkowski (1929-2017)
The Big A, 1964, acrylic on masonite, 48 x 36 inches

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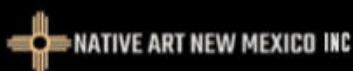
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Alden Mason
(American, 1919-2013),
Soft Cradle
Sold: \$30,680

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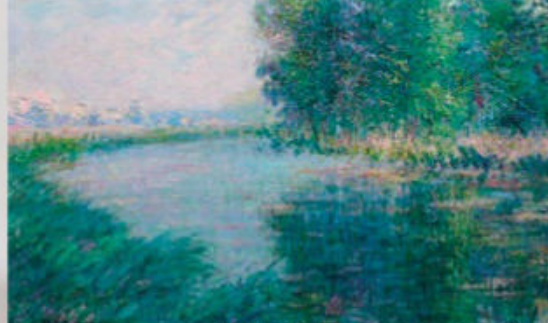
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Estimate:
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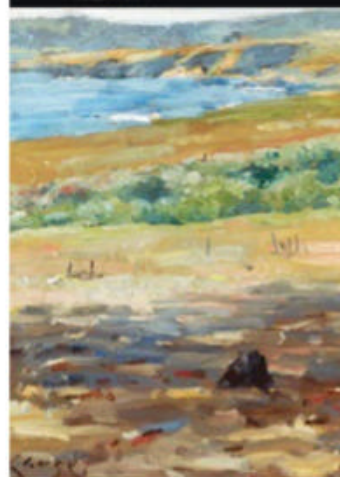
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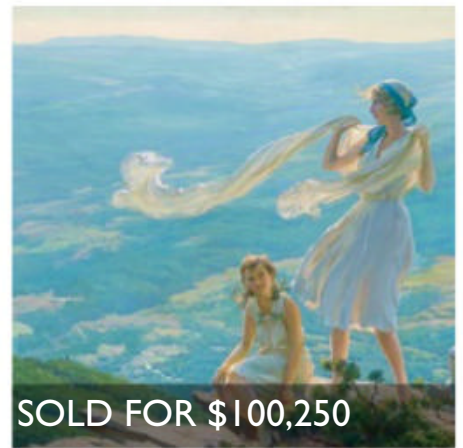
You are a great team, and the work you did for my client was nothing short of extraordinary. Not only the catalogue and the sale, but more importantly the hand holding. We so much appreciate all the extra care to make us both confident that we made the right decision! — A New York Art Consultant

Your expertise, honesty and candor were evident throughout. We thank you for your guidance and professionalism. — John and Pat

We were more than pleased with the financial transaction, but even more so with the personal warmth...your enthusiasm is evident and infectious.

— David and Susan

2020 Auction Highlights



SOLD FOR \$100,250

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SOLD FOR \$106,250

GEORGE BELLOWS



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SOLD FOR \$75,000

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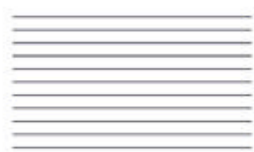
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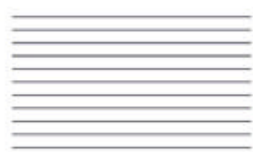
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MUSEUM EXHIBITIONS | 2021



Joan Mitchell
(1925–1992),
Sunflowers, 1990–91.
Collection John
Cheim. © Estate
of Joan Mitchell.
On view in *Joan
Mitchell* at Baltimore
Museum of Art.

LOOKING TO THE FUTURE 26

Our special Museum Issue returns, spotlighting dozens of important, upcoming museum exhibitions across the country in 2021

By John O'Hern

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Visitors embark on a journey to 19th- and 20th-century Spain during an exhibition at the Chrysler Museum of Art and the Milwaukee Art Museum

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By James D. Balestrieri

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Masters of Photography: The Garner Collection at San Diego Museum of Art

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

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*Expatriates: The Journey Abroad at
Debra Force Fine Art*

62 THE LIKENESS OF YOUTH

Sommer's Children at WOLFS Gallery



William Sommer (1867-1949), *Seated Boy*, ca. 1930.
Oil on canvas, 26 x 20 in.
Available at WOLFS Gallery.

UPCOMING EVENTS & FAIRS

Coverage of all the major art fairs and events taking place across the country.

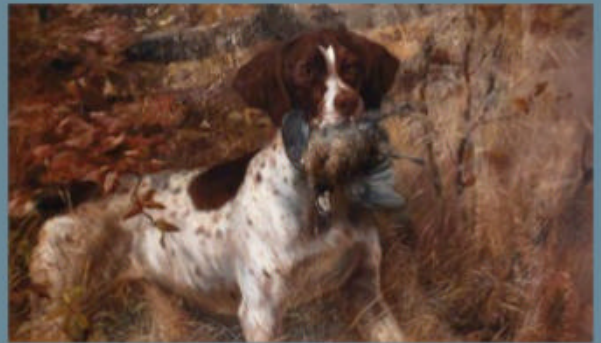
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A report on The American Art Fair online edition

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Edmund H. Osthaus (1858-1928), *Pointer with Quail* (detail). Oil on canvas, 27 x 36 in. Available at Copley Fine Art Auctions. Estimate: \$150/250,000

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ART MARKET UPDATES



The entrance to the Henry Morrison Flagler Museum.

Henry Morrison Flagler Museum awarded accreditation by AAM

After undergoing a rigorous process of self-assessment and peer reviews, the Henry Morrison Flagler Museum in Palm Beach, Florida, was awarded Accreditation by the American Alliance of Museums at the most recent meeting of AAM's Accreditation Commission. Of the nation's estimated 33,000 museums, 1,087 are currently accredited.

John Waters gifts nearly 375 works to BMA

The Baltimore Museum of Art recently announced a gift of nearly 375 works from celebrated, outlandish filmmaker John Waters' fine art collection. The bequest includes photographs and works on paper with important examples by 125 artists, including Diane Arbus, Roy Lichtenstein, Andy Warhol and others. The collection also includes around 90 prints, sculptures, mixed-media and video pieces by Waters himself, making the BMA the greatest repository of the Baltimore-based artist's work. The gift follows Waters' collaboration with the museum on its major retrospective, *John Waters: Indecent Exposure*, which opened in fall 2018.



John Waters at his major retrospective, *John Waters: Indecent Exposure*, which opened at the BMA in fall 2018.

In recognition of Waters' gift, the museum will name the restrooms in the East Lobby "The John Waters Restrooms"—per his request—as well as "The John Waters Rotunda" in the European art galleries.

Salem witch trials

Running through April 4, the Peabody Essex Museum in Salem, Massachusetts, presents an exhibition that looks at the extraordinary hysteria of the Salem witch trials, which involved more than 400 people and led to the deaths of 25 innocent people between June 1692 and March 1693. *The Salem Witch Trials 1692* takes visitors through rarely exhibited original witch trial documents from PEM's Phillips Library collection, along with works by artists like Tompkins Harrison Matteson, John Smibert, James Symonds and more.



Tompkins Harrison Matteson (1813-1884), *Trial of George Jacobs, Sr. for Witchcraft*, 1855. Oil on canvas. Gift of R. W. Ropes, 1859. 1246. Peabody Essex Museum. Photo by Mark Sexton and Jeffrey R. Dykes.

American Impressionist treasures

American Impressionism: Treasures from the Daywood Collection at the Huntington Museum of Art in West Virginia features 41 elegant American paintings from the Daywood Collection. Among the most treasured collections at the Huntington, the Daywood Collection is assembled by Ruth Woods Dayton and her husband, Arthur Spencer Dayton, revealing the their deep connections to art. Artists in the exhibition, which runs January 23 to July 11, include Edward Willis Redfield, Emil Carlsen and many others.

Edward Willis Redfield (1869-1965), *Road and River*, 1926. Gift of Ruth Woods Dayton. Huntington Museum of Art. Photo by John Spurlock.



ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

THROUGH JANUARY 3

Hockney to Warhol: Contemporary Drawings from the Collection

MCNAY ART MUSEUM
San Antonio, TX
www.mcnayart.org

THROUGH JANUARY 3

Los Tres Grandes: Obras de Rivera, Siqueiros y Orozco

MCNAY ART MUSEUM
San Antonio, TX
www.mcnayart.org

THROUGH JANUARY 3

Wayne Thiebaud 100

CROCKER ART MUSEUM
Sacramento, CA
www.crockerart.org

JANUARY 7-10

Palm Beach Modern + Contemporary

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West Palm Beach, FL
www.artpbfair.com

JANUARY 7-10

Washington Winter Show

ONLINE
www.washingtonwintershow.org

THROUGH JANUARY 10

Betsy James Wyeth: A Tribute

BRANDYWINE RIVER MUSEUM OF ART
Chadds Ford, PA
www.brandywine.org

JANUARY 10-MAY 2

She Knew Where She Was Going: Gee's Bend Quilts and Civil Rights

BALTIMORE MUSEUM OF ART
Baltimore, MD
www.artbma.org

THROUGH JANUARY 18

David Park: A Retrospective

SAN FRANCISCO MUSEUM OF MODERN ART
San Francisco, CA
www.sfmoma.org



JANUARY 23-JULY 11

American Impressionism: Treasures from the Daywood Collection
HUNTINGTON MUSEUM OF ART
Huntington, WV, www.hmoa.org

EMIL CARLSEN (1853-1922), THE HEAVENS ARE TELLING, CA. 1918, OIL
ON CANVAS, 31 5/8 X 37 1/4 IN., GIFT OF RUTH WOODS DAYTON, 1967. L.47.

THROUGH JANUARY 18

Monet and Chicago

ART INSTITUTE CHICAGO
Chicago, IL
www.artic.edu

JANUARY 21-FEBRUARY 26

Expatriates: The Journey Abroad

DEBRA FORCE FINE ART
New York, NY
www.debraforce.com

JANUARY 21-MAY 8

Gordon Parks | I, too, am America

ULRICH MUSEUM OF ART
Wichita, KA
www.ulrich.wichita.edu

JANUARY 23-JULY 11

American Impressionism: Treasures from the Daywood Collection

HUNTINGTON MUSEUM OF ART
Huntington, WV
www.hmoa.org

THROUGH JANUARY 24

Frida Kahlo, Diego Rivera, and Mexican Modernism

DENVER ART MUSEUM
Denver, CO
www.denverartmuseum.org

THROUGH FEBRUARY 6

Sommer's Children

WOLFS GALLERY
Beachwood, OH 44122
www.wolfsgallery.com

THROUGH FEBRUARY 7

Made in Connecticut: Celebrating 25 Years of the CT Art Trail

WADSWORTH ATHENEUM MUSEUM OF ART
Hartford, CT
www.thewadsworth.org

FEBRUARY 7-MAY 16

Stories From Storage

CLEVELAND MUSEUM OF ART
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www.clevelandart.org

FEBRUARY 11-16

Palm Beach Jewelry, Art & Antique Show

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Onward

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www.colby.edu

FEBRUARY 11-JULY 4 🏛️**Paul Manship: Ancient Made Modern**

WADSWORTH ATHENEUM MUSEUM OF ART
Hartford, CT
www.thewadsworth.org

FEBRUARY 12-MAY 16 🏛️**Americans in Spain: Painting and Travel, 1820-1920**

CHRYSLER MUSEUM OF ART
Norfolk, VA
www.chrysler.org

THROUGH FEBRUARY 14 🏛️**Figuration Never Died: New York Painterly Painting, 1950-1970**

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FEBRUARY 19-20**Winter Sale 2021**

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GEORGIA MUSEUM OF ART
Athens, GA
www.georgiamuseum.org

MARCH 6-JUNE 6 🏛️**Celebrating the Collection**

LEIGH YAWKEY WOODSON ART MUSEUM
Wausau, WI
www.lywam.org

THROUGH MARCH 7 🏛️**Dancing in the Light: Masterworks from the Age of American Impressionism**

CANTON MUSEUM OF ART
Canton, OH
www.cantonart.org

MARCH 7-MAY 30 🏛️**Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement**

NEVADA MUSEUM OF ART
Reno, NV
www.nevadaart.org

THROUGH MARCH 14 🏛️**Masters of Photography: The Garner Collection**

THE SAN DIEGO MUSEUM OF ART
San Diego, CA
www.sdmart.org

THROUGH MARCH 21 🏛️**Girlhood in American Art**

REYNOLDA HOUSE MUSEUM OF AMERICAN ART
Winston-Salem, NC
www.reynoldahouse.org

MARCH 21-JULY 18 🏛️**Joan Mitchell**

Baltimore Museum of Art
Baltimore, MD
www.artbma.org

THROUGH MARCH 28 🏛️**Charles E. Burchfield & the American Scene**

BURCHFIELD PENNEY ART CENTER
Buffalo, NY
www.burchfieldpenney.org

THROUGH MARCH 28 🏛️**Frank Duveneck: American Master**

CINCINNATI ART MUSEUM
Cincinnati, OH
www.cincinnatiartmuseum.org

AUCTIONS
AT A GLANCE

JAN. 22 Skinner Inc.'s American & European Works of Art: Marlborough, MA

FEB. 4-6 Brunk Auctions' Premier & Emporium Auctions: Asheville, NC

FEB. 19-20 Copley Fine Art Auctions' Winter Sale 2021: Hingham, MA

FEB. 26 Bonhams' Western Art Sale: Los Angeles, CA

THROUGH APRIL 4 🏛️**The Salem Witch Trials 1692**

PEABODY ESSEX MUSEUM
Salem, MA
www.pem.org

THROUGH APRIL 11 🏛️**In the Presence of Our Ancestors: Southern Perspectives in African American Art**

MINNEAPOLIS INSTITUTE OF ART
Minneapolis, MN
new.artsmia.org

THROUGH APRIL 11 🏛️**Revisiting America: The Prints of Currier & Ives**

Joslyn Art Museum
Omaha, NE
www.joslyn.org

APRIL 17-JULY 11 🏛️**Political and Personal: Images of Gay Identity**

FLINT INSTITUTE OF ARTS
Flint, MI
www.flintarts.org

THROUGH MAY 2 🏛️**A Fiery Light: Will Shuster's New Mexico**

NEW MEXICO MUSEUM OF ART
Santa Fe, NM
www.nmartmuseum.org

THROUGH MAY 23 🏛️**Expanding Horizons: The Hartford Steam Boiler Collection**

FLORENCE GRISWOLD MUSEUM
Old Lyme, CT
www.florencegriswoldmuseum.org

MAY 29-OCTOBER 3 🏛️**In American Waters**

PEABODY ESSEX MUSEUM
Salem, MA
www.pem.org

JUNE 11-OCTOBER 3 🏛️**Americans in Spain: Painting and Travel, 1820-1920**

MILWAUKEE ART MUSEUM
Milwaukee, WI
www.mam.org

JUNE 19-SEPTEMBER 12 🏛️**David Driskell: Icons of Nature and History**

PORTLAND MUSEUM OF ART
Portland, ME
www.portlandmuseum.org

JUNE 19-SEPTEMBER 19 🏛️**Ralston Crawford: Air & Space & War**

BRANDYWINE RIVER MUSEUM
Chadds Ford, PA
www.brandywine.org

- 📅 = Event
- = Gallery
- 🏛️ = Museum
- 🏠 = Sponsored by AFAM



In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Alyssa Tidwell, to discuss how your event can be included in this calendar at (480) 374-2186 or atidwell@americanfineartmagazine.com.

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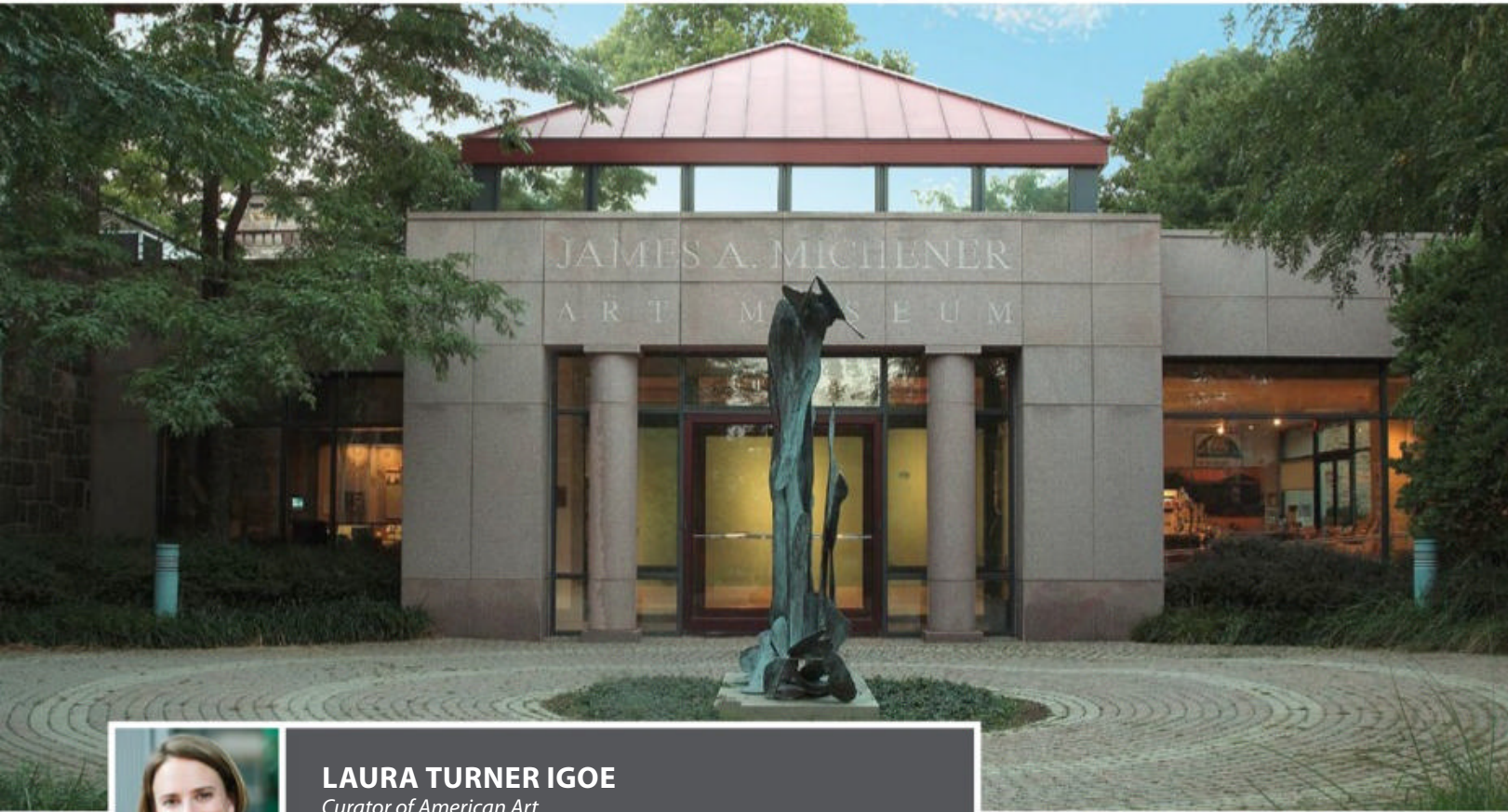
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WE ASK LEADING MUSEUM CURATORS ABOUT WHAT'S GOING ON IN THEIR WORLD



LAURA TURNER IGOE

Curator of American Art

MICHENER ART MUSEUM, DOYLESTOWN, PA

(215) 340-9800, www.michenerartmuseum.org

What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?

I hope I have a chance to see *Alexander Von Humboldt and the United States: Art, Nature, and Culture* at the Smithsonian American Art Museum in Washington, D.C., this winter. Humboldt was an important figure in my doctoral dissertation, which investigated the way artists engaged with environmental conditions and change in the late 18th and early 19th centuries.

What are you reading?

I recently received the catalog for the exhibition *America's Impressionism: Echoes of a Revolution*, which will be traveling to the San Antonio Museum of Art, the Dixon Gallery and Gardens and the Brandywine

River Museum in 2020 and 2021. I am always looking for new scholarship on American impressionism in order to help reinterpret the Michener's collection. In my free time, I tend to read fiction. I just finished *A Burning* by Megha Majumdar.

Interesting exhibit, gallery opening or work of art you've seen recently.

It's a challenging time to see artwork in person, and I missed it during the pandemic. One of the exhibitions I made a point to see soon after Philadelphia-area museums began to reopen is *Marie Cuttoli: The Modern Thread from Miró to Man Ray* at the Barnes Foundation. Cuttoli revived the French tapestry industry by collaborating with modern artists to produce innovative designs. Albert Barnes was a fan and he

helped bring Cuttoli and her tapestries to the U.S. during WWII.

What are you researching at the moment?

I am conducting research on the sculptor and studio craftsman Wharton Esherick for the Michener's fall 2021 exhibition, *Sculpture with a Purpose: Women, Patronage, and Wharton Esherick, 1930-1945*. This exhibition will explore the significant impact of three women—Helene Fischer, Hanna Weil and Marjorie Content—on Esherick's artistic development and career.

What is your dream exhibit to curate? Or see someone else curate?

I hope to one day curate a major, comprehensive exhibition of Pennsylvania Impressionism, exploring in depth the social, political and economic context of these early 20th-century painters that still loom large in the Bucks County artistic community.

WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY



SCOT M. LEVITT

Director, Fine Arts
Bonhams

My area of focus is on early California paintings and Western art. I have been overseeing these auctions for over 30 years, believe it or not. I am always amazed at how consistent many of our auctions have fared through those years. Although the market overall took a dip after the 2008 recession hit, our auction results have been quite steady ever since. Quality and rarity continue to be what sells well, of course. Works that are a bit different compositionally and particularly well-executed tend to grab the most attention. I think there is plenty of money in the hands of collectors that are always waiting for just the right work to come along. The vast majority of our buyers today are private collectors.

American modernism is still very popular in the market. I find that identifiable city scenes, urban scenes, Depression era scenes, if well painted, are always popular. The building of a freeway or an old cable car scene, city squares filled with pedestrians and cars, for example. Works from notable collections are always desirable, the most recent examples being the works offered from the Estate of T. Boone Pickens, or our sale last year of the Estate of L.D. Brinkman from Kerrville, Texas.

That could be a long list as there are so many artists that produced quality works, yet sell for modest prices. I think many women artists are still under-appreciated and quite affordable. A local author, Maureen St. Gaudens, recently wrote a book about some of the lesser known women artists working in California alone over the last 100 years. She meant to write one book and ended up with four!

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The exterior of Bonhams' Los Angeles location.





People & Places

The Glenview Historic House at the Hudson River Museum in Yonkers, New York.

The **Hudson River Museum** has announced plans for its West Wing project, which expands the museum from approximately 40,000 to 52,000 square feet while integrating the enhancements within the existing museum campus, including its center courtyard and view of the Hudson River and Palisades. The expansion also includes dedicated special exhibition galleries, a sculpture court, and a 100 tiered-seat auditorium, as well as the restoration of the museum's Glenview Historic Home... The Crystal Bridges Museum of American Art has appointed **Sandy Edwards** its new senior director and **Jill Wagar** as deputy director...After major renovations, the original 12,000-square-foot collection galleries at Florida's **Museum of Fine Arts, St. Petersburg** have reopened, a project that enhances the presentation of the museum's encyclopedic collection spanning 5,000 years of art history...**Patricia Marroquin Norby** was recently named The Metropolitan Museum of Art's inaugural associate curator of Native American art. Norby joined the staff of The Met's American Wing, which displays historic Native American art, in September...Executive director of the Laguna Art Museum **Dr. Malcolm Warner** has announced his retirement. Having served as director since 2012, Warner will remain in his position through the end of December 2020...Bonhams has recently appointed **Hans-Kristian Hoejsgaard** to the position of non-executive chairman for the global auction house... The Bronx Museum of the Arts in New York has appointed **Klaudio Rodriguez** its new executive director...**Max Weintraub** has been named president and CEO of the Allentown Art Museum in Allentown, Pennsylvania. An art museum professional with more than 20 years of



Sandy Edwards, Crystal Bridges Museum of American Art.



Patricia Marroquin Norby, The Metropolitan Museum of Art.

experience, Weintraub will be responsible for the successful operation of the museum, including overseeing exhibitions, education and programming, building fundraising and donor capacity, and fostering productive community relationships...

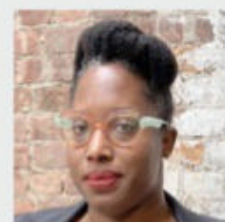
Martina Droth is the next deputy director and chief curator at the Yale Center for British Art. Droth is currently the Yale Center's deputy director of research, exhibitions and publications, and curator of sculpture.

In her new position, Droth will provide strategic leadership and oversight to the Center's curatorial departments...The Fire Island Artist Residency in New York, which provides free live/workspace for practicing and emerging queer contemporary artists, has appointed **April Freely** as its next executive director. Freely comes to FIAR with a track record as an accomplished leader, administrator and fundraiser, having worked with community partnerships and residency programming at Vermont Studio Center and Old Stone Foundation where she spearheaded new funding research, among other endeavors...The SculptureCenter in Long Island City, New York, has placed three artists in leadership positions, supporting the organization's artist-centric mission.

Carol Bove is the new chair of the Board of Trustees, **Sanford Biggers** is Board president, and **Leslie Hewitt** is a trustee of the Board...Swann Auction Galleries has appointed **Nigel Freeman** and **Rick Stattler** as its new vice presidents, and **Alexandra Mann-Nelson** as chief marketing officer, following a period of growth at the auction house in which it expanded its fine art offerings with the addition of a modern and Post-War department...**Benjamin T. Simons** takes on the role of executive director of the Telfair Museums beginning January 4, leading its three sites located in Savannah, Georgia.



Max Weintraub, Allentown Art Museum.



April Freely, Fire Island Artist Residency.

COLLECTING AND CONNOISSEURSHIP

American Art: Collecting and Connoisseurship

General Editor: Stephen M. Sessler with foreword by Elizabeth Broun, PhD (Merrell Publishers, Autumn 2020). Hardback with jacket, 304 pages with 180 illustrations, \$70.

One of the things that can be admired about the historic American art industry is the camaraderie that exists between collectors, dealers, auction specialists, museum curators, scholars and many more. They recognize that there is a wealth of knowledge to share and it is beneficial to work together to bolster

success at all ends of the market. There is also passion for the history, culture and context and then translating that into building cohesive and beautiful art collections.

In the new publication, *American Art: Collecting and Connoisseurship*, general editor Stephen M. Sessler leads with his own passion for historic American art by thoughtfully

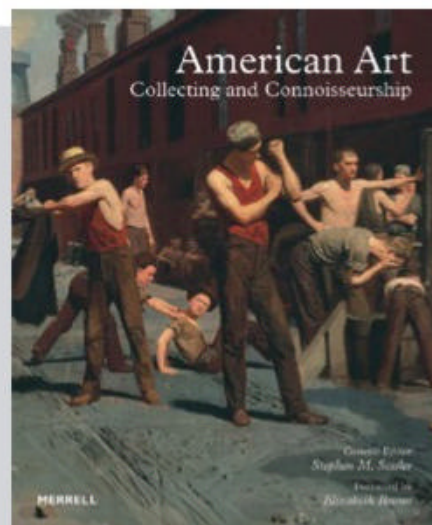
bringing together essays from 28 industry experts. Sessler and his wife, Linda, have been collecting historic American art since the early 1990s. They became members of the High Museum of Art's Fine Art Collectors group that allowed for further immersion into the field through learning and experiences related to art. In 2006, when the museum

downsized its programs, Sessler expanded his opportunity for discourse and founded the Atlanta Art Forum.

What started as a small group of active collectors listening to talks from scholars, curators and other experts has expanded into a nonprofit corporation that is of interest to novice and established collectors alike. It is a place where like-minded individuals can learn about art history, share collecting tips and discuss the ever-changing market. Twelve years after the group's inception, Sessler began the undertaking of this book in order to make the knowledge available to Atlanta Art Forum members accessible to a wider net of collectors.

American Art: Collecting and Connoisseurship, focusing on the art of the 19th through mid-20th centuries, is an invaluable source for collectors of all levels. The book is divided into three smartly planned sections that allow contributing experts to speak on history, connoisseurship and collecting historic artwork and its context today.

Starting the book is "The Historical Overview" section, which features separate essays that effortlessly



Thomas Cole (1801-1848), *Landscape (Landscape with tree Trunks)*, 1828. Oil on canvas, 26 1/8 x 32 1/4 in., signed and dated lower center: 'T. Cole 1818 Boston'. RISD Museum, Providence, RI. Walter H. Kimball Fund, 30.063.



Seymour Joseph Guy (1824-1910), *The Contest for the Bouquet: The Family of Robert Gordon in Their New York Dining-Room, 1866.* Oil on canvas, 24 5/8 x 29 1/2 in. The Metropolitan Museum of Art, New York. Purchase, gift of William E. Dodge, by exchange, and Lila Acheson Wallace Gift, 1992.128

move from one period to the next, almost as if to tell trajectory of American art. It begins with the Hudson River School, in prose from the widely regarded expert, Louis M. Salerno of Questroyal Fine Art, moves to several comments on the modernists and rounds out with an overview on African American art. There

is even a chapter dedicated to Marsden Hartley's unpredictable auction market from Elizabeth Broun, PhD, director emerita of the Smithsonian American Art Museum and the Renwick Gallery in Washington, D.C. (Broun also wrote the book's foreword.)

Each essay gives the reader insight to individual schools,

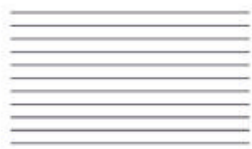
periods and movements that allow them to become acquainted with the key artists—Stuart Davis and John Marin, for two—and the impact their artwork had on other artists and the course of American art history. There is an obvious undertone of collecting in the section, which leads directly into the second part, “Connoisseurship and the Collector.” While this segment includes discourse on legal issues for buying and selling art, a robust breakdown of how auctions evaluate art from Sotheby’s American art chairman Liz Sterling, and the importance of finding an art advisor, it also has finely crafted text that gets to the heart of why people are motivated to collect. In his essay “Confessions of an Art Collector Turned Dealer,” Avery Galleries’ Richard Rossello reflects on the ups and downs of collecting

and making the transition to a dealer. Christie’s vice chairman Eric Widing’s “Connoisseurship and Quality in American Art” touches on what to look for when buying artwork, reminding collectors of the basic tenets of collecting.

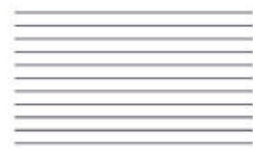
The final section, “Current Themes in the Art Market” puts historic American art in the context of today. It allows the collector to look at art as it was in the past and how it could be interpreted in the present with particular emphasis on social issues and race. Though it is the shortest segment of the book, it sets the stage for the current market and how it has changed over the years. Throughout its whole, *American Art: Collecting and Connoisseurship* offers different perspectives, discernments and reestablishes the importance of this collecting genre. ■



Theodore Robinson (1852-1896), *Low Tide, Riverside Yacht Club, 1894.* Oil on canvas, 18 x 24 in. The Metropolitan Museum of Art, New York. Gift of Margaret and Raymond J. Horowitz, 2007.281.3



MUSEUM | 20 EXHIBITIONS | 21



Joan Mitchell (1925-1992), *Sunflowers*, 1990-91. Collection John Cheim. © Estate of Joan Mitchell. On view in *Joan Mitchell* at Baltimore Museum of Art.

LOOKING TO THE FUTURE

At a time when museums need our support most, we turn our attention toward the many phenomenal exhibitions happening in major museums across the country during 2021. By John O'Hern



Frank Duveneck (1848-1919), *Siesta*, 1886. Oil on canvas, 25½ x 38 in. Cincinnati Art Museum; Bequest of Mary O'Brien Gibson in memory of her parents, Cornelius and Anna Cook O'Brien, 2007.68. On view in *Frank Duveneck: American Master* at Cincinnati Art Museum.

Museums continue to adjust to local and national rules pertaining to the COVID-19 pandemic. Some are temporarily closed, others are open with timed entry ticketing to limit the number of visitors at one time. All require masks. Many have increased their online presence through social media or virtual exhibitions on their websites. It is best to check the websites for hours and restrictions.

At the Allentown Art Museum in Pennsylvania, *New Century, New Woman* continues through January 24. It celebrates “women’s new personal and political freedoms at the turn of the 20th century through the lens of fashion.” *New Century, New Woman* commemorates the 100th anniversary of women’s suffrage.

The Springfield Museum of Art in Ohio continues its exhibition *Celebrating Women: Female Artists from the Permanent Collection* into the new year. Featuring work by well-known and lesser known artists alike, this show explores artistic contributions of female artists, not only regionally, but nationally and

internationally as well. Artists in the show include Davira Fisher, Frances Hynes, Helen Bosart Morgan, Aminah Robinson, Alice Schille, Kara Walker and Stella Waitzkin.

The Baltimore Museum of Art will exhibit *She Knew Where She Was Going: Gee’s Bend Quilts and Civil Rights*, January 10 through May 2. The Black craftswomen of Gee’s Bend, Alabama, have been making utilitarian quilts since the 1880s. In the 1960s, at the height of the Civil Rights Movement, the quilters founded the Freedom Quilting Bee. “This cooperative championed the vision and production of Gee’s Bend quilters

in national auctions and commercial partnerships, empowering the quilters and reworking systems of American quilting.” The museum has purchased five quilts with the support of the Souls Grown Deep Foundation & Community Partnership.

Quilts are also featured at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin. *Handstitched Worlds: The Cartography of Quilts* will be shown June 12 through August 29. The exhibition “is an invitation to read quilts as maps, tracing the paths of individual histories that illuminate larger historic events and cultural trends. Spanning the 19th to 21st centuries, this insightful and engaging exhibition presents 23 quilts from the collection of the American Folk Art Museum in New York City.”

The Reynolda House Museum of American Art in Winston-Salem, North

Carolina, has assembled an exhibition, ***Girlhood in American Art***, which will be shown through March 21. Artists include Gilbert Stuart, William Merritt Chase, Mary Cassatt and Robert Henri. “All of the pieces in the exhibition reflect the cultural and social environments the girls inhabited.”

Betsy James Wyeth: A Tribute continues at the Brandywine River Museum of Art in Chadds Ford, Pennsylvania, through January 10. “Betsy Wyeth [who died in 2020] was her husband Andrew Wyeth’s business manager and curator, with great precision recording the details of every work completed by the artist and encouraging and propelling him to achieve throughout his career. The artist painted his wife many times over the course of their almost seven-decade marriage. The selection of 20 works shown here are both intimate and enigmatic, capturing her elegance while also communicating a sense of elusiveness that the artist was so adept at conveying.”

The Peabody Essex Museum in Salem, Massachusetts, is known for its fine maritime collection which, to most of us, means paintings of sailing ships on the high seas, models and artifacts. The museum takes a different tack in its exhibition ***In American Waters***, May 29 through October 3. Organized with the Crystal Bridges Museum of American Art in Bentonville, Arkansas, the exhibition gives the visitor the opportunity to discover “the sea as an expansive way to reflect on American culture and environment, learn how coastal and maritime symbols moved inland across the United States, and question what it means to be ‘in American waters.’ Be transported across time and water on the wave of a diverse range of modern and historical artists including Georgia O’Keeffe, Amy Sherald, Kay WalkingStick, Norman Rockwell, Hale Woodruff, Paul Cadmus, Thomas Hart Benton, Jacob Lawrence, Valerie Hegarty, Stuart Davis and many others.” The exhibition will be shown at Crystal Bridges November 6 through January 31, 2022.

Several women artists will be featured in solo exhibitions throughout the year.

The Baltimore Museum of Art will show ***Joan Mitchell*** March 21 through July 18 (Dates subject to change). “Co-organized with the San Francisco Museum of Modern Art, the exhibition features rarely shown paintings and works on paper from public and private collections in the U.S. and Europe. The exhibition follows Mitchell’s cyclical way of working, in which subjects and gestures appear and resurface years later.”

Simple Pleasures: The Art of Doris Lee will be at the Westmoreland Museum of American Art in Greensburg, Pennsylvania, September 26 through January 9, 2022. Active in the Woodstock Artist’s Colony in the ’30s and ’40s, “Lee’s body of work reveals a remarkable ability to merge the reduction of abstraction with the appeal of the everyday and offers a coherent visual identity that successfully bridged various artistic ‘camps’ that arose in the post-World War II era.”

Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection continues at the Denver Art Museum through January 24. The show explores the Mexican modernism movement through more than 150 works. “Featuring paintings and photographs by Frida Kahlo, Diego Rivera, Lola Álvarez Bravo, Gunther Gerzso, María Izquierdo, Carlos Mérida, and others, the exhibition takes a closer look at the role that art, artists, and their supporters played in the emergence of national identity and creative spirit after the Mexican Revolution ended in 1920.”

Frank Duveneck (1848-1919) was born in Covington, Kentucky, just across the Ohio River from Cincinnati. He studied in Munich and returned to the U.S. where he was an immediate success with small exhibitions in Cincinnati and Boston. He returned to Germany, however, and, after a trip to Venice, set up his own painting school in Munich. Among his students were John White Alexander (1856-1915) and John H. Twachtman (1853-1902). After again returning to the U.S., he was awarded a Special Gold Medal of Honor at the Panama-Pacific Exposition

in San Francisco in 1915. At his death, he bequeathed a major collection of his work to the Cincinnati Art Museum. The museum will show the exhibition ***Frank Duveneck: American Master*** through March 28. It notes the exhibition is “a major re-evaluation of the work of Frank Duveneck, the most influential painter in Cincinnati history, with the first comprehensive exhibition in more than 30 years. Through his brilliant and inspiring work as a painter and printmaker and as a charismatic teacher, Duveneck’s impact on the international art world of his time was substantial and enduring.”

A Fiery Light: Will Shuster’s New Mexico continues at the New Mexico Museum of Art in Santa Fe through May 2, the centennial anniversary of Shuster’s arrival in the Southwest. “In addition to exhibiting the artwork that Shuster produced in New Mexico, it will look at his time as a member of Los Cinco Pintores, an early group of young Santa Fe painters devoted to ‘taking art to the people.’ The show explores his relationship with prominent American realist painter John Sloan and his collaboration with Gustave Baumann to conceive of the now iconic Santa Fe boogeyman, Zozobra.”

William J. Glackens: From Pencil to Paint continues into the spring at NSU Art Museum of Fort Lauderdale, Florida. The museum has drawn from its own archive of Glackens’ works, juxtaposing drawings with the paintings for which they were made. Glackens was a member of The Eight, which had a significant impact on the development of American art after its first 1908 exhibition. The artists had been rejected from exhibitions at the National Academy because of their gritty paintings of everyday life.

Horace Pippin: From War to Peace continues a long run at the Philadelphia Museum of Art. “Injured during World War I, Horace Pippin turned to painting to help mend his body and spirit. In the process, he distinguished himself as one of the most original artists of his generation. This gathering of six paintings highlights Pippin’s pursuit of a range of themes, from racial violence and the alienation of war to



William Frend De Morgan (1839-1917), Pottery Peacock vase manufactured by Merton Abbey, ca. 1885. Earthenware, thrown and painted in colors over white slip, 13⁹/₁₆ x 4¹/₂ in. Presented by Miss Bridget D'Oyly Carte © Birmingham Museums Trust. Courtesy American Federation of Arts. On view in *Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement* at Nevada Museum of Art.



Artist Unknown (Virginia), *Map Quilt*, 1886. Silk and cotton velvets and brocade with embroidery, 78¾ x 82¼ in. Photo courtesy the American Folk Art Museum. Gift of Dr. and Mrs. C. David McLaughlin. Photo by Schecter Lee. On view in *Handstitched Worlds: The Cartography of Quilts* at Leigh Yawkey Woodson Art Museum.

the serene beauty of his home in Chester County, Pennsylvania.” Pippin wrote, “Pictures just come to my mind and I tell my heart to go ahead.”

The Portland Museum of Art in Maine will mount **David Driskell: Icons of Nature and History** the first retrospective of his work, June 19 through September 12. The museum describes him as “artist, curator and scholar” and

continues, “Driskell’s legacy in the history of American art is unparalleled: through his curatorial work, his writing and his teaching, he pushed audiences to consider the American story inclusive of the art of Black people.”

David Park: A Retrospective continues at the San Francisco Museum of Modern Art through January 18. The midcentury Bay Area Figurative painters abandoned

abstraction to return to figuration. Park, in fact gathered up all his abstract paintings and took them to the dump. The museum notes, “It is the first major museum exhibition of Park’s work in three decades and the first to examine the full arc of his career, from his tightly controlled paintings from the 1930s to his final works on paper from 1960. The heart of the show is a rich selection of the 1950s Bay Area Figurative canvases for



Michele Felice Cornè (1752-1845), *Ship America on the Grand Banks*, about 1799. Oil on canvas. M8257. Peabody Essex Museum. On view in *In American Waters* at Peabody Essex Museum.

which he is best known.”

Gordon Parks | *I, too, am America* opens January 21 and continues through May 8 at the Ulrich Museum of Art in Wichita, Kansas. The museum owns over 170 works by the *LIFE* photographer who was one of the most prominent photographers of the 20th century. The title of the exhibition is from his friend Langston Hughes’ poem *I, Too*. “Through his words and images, Parks sought to demonstrate the universality of his subjects’ experiences and their centrality to America’s identity. This was both bold and vitally needed work in his time, when struggles against racial injustice shook up and reshaped America. Today, these images remain equally relevant in our own, surprisingly similar, times.”

The Wadsworth Atheneum in Hartford, Connecticut, hosts **Paul Manship: *Ancient Made Modern***, February 11 through July

4. Manship is best known for his sculpture of *Prometheus* at Rockefeller Center in New York.

Charles E. Burchfield & the American Scene continues through March 28 at the Burchfield Penney Art Center in Buffalo, New York. The exhibition “features artwork by Burchfield from the period around the 1920s and 1930s along with photographs he and others took during that period that feature some of the locations that he painted. The exhibition will also focus on influential authors of the period that had an impact on his work,” such as Willa Cather, Sinclair Lewis and Robert Frost.

The Brandywine River Museum hosts **Ralston Crawford: *Air & Space & War*** June 19 through September 19. Drawn from the Vilcek Collection, the exhibition includes 48 paintings, photographs and drawings. “Ralston Crawford’s art underwent

a dramatic evolution in the 1940s influenced by aviation—from his personal experiences in flight, to his exposure to the construction of airplanes and the destruction they wrought in the war.”

The Cleveland Museum of Art hosts **Gustave Baumann: *Colorful Cuts*** through May 2. It augments Baumann’s colorful woodblock prints with a set of blocks as well as the proofs for one print allowing visitors “to understand how he printed layers of color to achieve rich effects.”

Colby College Museum of Art in Waterville, Maine, shows **Roy Lichtenstein: *History in the Making, 1948–1960*** February 11 through June 6, “the first major museum exhibition to investigate the early work of one of the most celebrated American artists of the 20th century. It tells the overlooked story of Lichtenstein’s early career and establishes a deeper understanding of postwar American art.”

Jasper Johns: *Mind/Mirror* will be featured at the Whitney Museum of American Art in New York, September 29 through February 13, 2022. There will be a simultaneous retrospective at the Philadelphia Museum of Art. “Inspired by the artist’s long-standing fascination with mirroring and doubles, each half of the exhibition will act as a reflection of the other, inviting viewers to look closely to discover the themes, methods, and coded visual language that echo across the two venues. A visit to either museum will provide a vivid chronological survey; a visit to both will offer an innovative and immersive exploration of the many phases, masterworks, and mysteries of Johns’s still-evolving career.”

Abstraction and figuration continue to draw curatorial attention in museums across the country.

The Brattleboro Museum & Art Center in Vermont confronts one point of view directly in its exhibition ***Figuration Never Died: New York Painterly Painting, 1950–1970*** running through February 14. Curator Karen Wilkin notes, “This exhibition focuses on 10 inventive artists from this generation, whom we could describe as painterly: Robert De Niro Sr., Lois Dodd, Jane Freilicher, Paul Georges, Grace Hartigan, Wolf Kahn, Alex Katz, Albert Kresch, Paul Resika and Anne Tabachnick. They are linked not only by their mutual fascination with making reference to the visible, but also by their closeness in age, friendships and shared experiences in the small New York art world of the 1950s and 1960s.”

The Blanton Museum of Art in Austin, Texas, continues its exhibition ***Expanding Abstraction: Pushing the Boundaries of Painting in the Americas, 1958–1983*** through January 10. Drawing from its permanent collection, the museum notes that as abstraction grew, “Dripping, pouring, staining and even slinging paint became common, as did the use of non-traditional media such as acrylic and industrial paints. Artists also challenged the flat, rectangular format—long the standard in painting—to create texture and dimensionality, blurring the lines between painting and sculpture and foregrounding

the object’s materiality.”

The Brandywine River Museum steps back to an earlier period of representation in its exhibition ***America’s Impressionism: Echoes of a Revolution***, October 9, through January 9, 2022. Curator Amanda C. Burden writes, “Digging deeper into their origins, the exceptional works of American Impressionism assembled in this exhibition reveal a nuanced history of art interchange in the late 19th and early 20th centuries, far more complicated than the straightforward imitation of a foreign style.

“The exhibition endeavors to explore more fully a redefinition of American Impressionism as a practice less intent on mimicking the French style than on creating an equally independent movement in this country.”

The French impressionist Claude Monet is featured in two major exhibitions, ***Monet and Boston: Lasting Impression*** shown through February 28 at the Museum of Fine Arts, Boston and ***Monet and Chicago*** at the Art Institute of Chicago. In Boston, the museum has mounted a once in a generation opportunity to see all 35 of its paintings by Monet. The 70 works in the Art Institute’s exhibition are drawn from its permanent collection as well as other Chicago-based collections.

The 20th century wasn’t the first to see tradition-breaking art. The Nevada Museum of Art in Reno hosts ***Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement*** March 7 through May 30. The museum notes, “In the second half of the 19th century, three generations of young, rebellious artists and designers revolutionized the visual arts in Britain by challenging the new industrial world around them. The Pre-Raphaelite Brotherhood and the champions of the Arts & Crafts Movement offered a radical artistic and social vision that found inspiration in the pre-industrial past and came to deeply influence visual culture in Britain and beyond... The exhibition explores the ideas that preoccupied artists and critics at the time—the relationship between art and nature, questions of class and gender identity, the value of the handmade versus machine production, and the search for

beauty in an age of industry—issues that remain relevant and actively debated today.”

Utilitarian American craft is featured in the exhibition, ***Careful, Neat & Decent: Arts of the Kentucky Shakers*** shown through March 14 at the Speed Art Museum in Louisville, Kentucky. Items from the 19th-century Kentucky Shakers of Pleasant Hill and South Union are featured. The museum explains, “Along with furniture—the most familiar Shaker legacy—the exhibition will explore other corners of Shaker production like textiles, hats and bonnets, vegetable seeds, preserves, and hymn writing. The exhibition will also share the intersectional stories of the Shaker experience, including those of women, of African Americans, and of orphans.”

The Joslyn Art Museum in Omaha, Nebraska, examines one of the ways American art was made popular among the public in the exhibition ***Revisiting America: The Prints of Currier & Ives*** through April 11. Currier & Ives lithographs were displayed in tens of thousands of American homes. Drawing from its collection of 600 prints, the museum notes, “Known today for its lush, hand-colored lithographs that nostalgically depicted an idyllic republic of pioneer homesteads, sporting camps and bucolic pastimes, these sentimental images comprised only one aspect of Currier & Ives’ production. The company’s inexpensive and popular prints were a ubiquitous presence for decades, and just as frequently touched on pressing social and political issues.”

In addition to exhibitions mentioned previously, the importance of African American art is explored in several exhibitions.

The Minneapolis Institute of Art will show the exhibition, ***In the Presence of Our Ancestors: Southern Perspectives in African American Art***, through April 11. “Black artists of the American South have created art to honor their collective histories, experiences, and spiritual communities, solidifying their impact on the art world for decades to come.”

The Westmoreland Museum shows ***African American Art in the 20th Century*** through January 17. “The artists featured



Charles E. Burchfield (1893-1967), *The Corner Store (also known as Corner Store in Winter)*, January 23, 1918. Watercolor, gouache and graphite on paper, 13¼ x 16 in. Burchfield Penney Art Center. Purchased in honor of Anthony Bannon, 2018. On view in *Charles E. Burchfield & the American Scene* at Burchfield Penney Art Center.

came to prominence during the period bracketed by the Harlem Renaissance and the Civil Rights movement. The means of these artists varied—from representational to modern abstraction to stained color to the postmodern assemblage of found objects—and their subjects are diverse. These works were created at a significant social and political moments in America.”

“Awakened in You”: The Collection of Dr. Constance E. Clayton will be show at the Pennsylvania Academy of Fine Art through May 23. Dr. Clayton is an educator, civic leader and advocate for the arts. In 2019 she gave a collection of 70 artworks by African American Artists to the academy.

The Flint Institute of Arts in Michigan draws from the 856 works in its Jack B. Pierson Print Collection for the exhibition ***Political and Personal: Images of Gay Identity*** April 17 through July 11. The exhibition “draws on Pierson’s experience as a gay man and sheds light on the important role sexual identity played in informing his collecting habits... Through emphasis on public identity and activism, dissecting historic complexities of the gay male gaze, and considering the pensive and private moments of gay love and attraction, this exhibition captures the multi-dimensional nature of gay identity in the 20th century.”

The Peabody Essex Museum brings together, documents, artifacts and paintings for its exhibition ***The Salem Witch Trials 1692*** on view through April 4. The museum explains, “Many unfounded theories about the Salem witch trials, from poisoning by rotten bread to property disputes to an outbreak of encephalitis, still persist to this day. The panic grew from a society threatened by nearby war and a malfunctioning judicial system in a setting rife with religious conflict and blatant intolerance. For more than 300 years since, the complex drama of the witch trials and its themes of injustice and the frailties of human nature has fascinated us.”



May S. Cassatt

ACROSS THE ATLANTIC

*Visitors embark on a journey through
19th- and 20th-century Spain during an exhibition at the
Chrysler Museum of Art and the Milwaukee Art Museum*

By Alyssa M. Tidwell

Explorations of exotic, faraway lands have long captured our fascination. There is an allure to the romanticism of traveling to an unknown place, with new cultures, people, architecture and landscapes that feel quite literally worlds away from our own. During the second half of the 19th-century, many American artists embarked on a grand tour of Europe as an expected part of their training. And while Italy and France are widely known to have been some of the most frequented locales for the great masters of the 19th and 20th centuries, less often discussed but equally as captivating are their exploits to Spain. Some of the greatest names in American art—from William Merritt Chase, Mary Cassatt and Ernest Lawson to Robert Henri, Childe Hassam and John Singer Sargent—all made the journey to the Kingdom of Spain at some point in their careers.

Beginning February 12 at the Chrysler Museum of Art in Norfolk, Virginia, *Americans in Spain: Painting and Travel, 1820-1920* explores a pivotal moment in the 19th and early-20th centuries when American and European artists alike traveled to Spain to capture its scenic charms and customs, its seduction and magnetism. The exhibition

places 100 artworks by American artists, as well as photographs, prints and travel guides, alongside their Spanish contemporaries and Spanish Old Masters. For example, take Diego Velázquez, celebrated artist of the Spanish Golden Age of art and culture of the 1600s, or Joaquín Sorolla y Bastida, whose exploits two centuries later brought him to Rome, Paris and the United States on several occasions.

“It’s been a years-long process,” says Corey Piper, Brock Curator of American Art at the Chrysler Museum of Art. After its run at the Chrysler ending May 16, the exhibition will travel to the Milwaukee Art Museum in Wisconsin from June 11 to October 3. The monumental project, which is the first of its kind to present this period of American art to a wide audience, started back in 2017. “We worked very closely and collaboratively on the checklist,” says Piper, who co-curated the exhibition alongside Brandon Ruud, Abert Family Curator of American Art at the Milwaukee Art Museum. The two made a number of trips together to the United Kingdom and Spain viewing phenomenal art collections as part of their research, from the Victoria and Albert Museum in London to the Prado Museum in Madrid, Spain. The exhibition gathers important

Opposite page: **Mary Cassatt (1844-1926)**, *Spanish Girl Leaning on a Window Sill*, ca. 1872. Oil on canvas. Manuel Piñanes García-Olías, Madrid.



Robert Frederick Blum (1857-1903), *Spanish Courtyard*, 1883. Oil on canvas. Cincinnati Art Museum, Gift of Joni Herschede and Museum Purchase with funds from the Fanny Bryce Lehmer Endowment, 2002.104.

works from the Chrysler Museum's collection of American and Old Master works and the Milwaukee Art Museum's collection of realist paintings, particularly the Ashcan Circle and the Eight. Additional works in the exhibition, Piper explains, come from a range of other institutions including the Prado Museum, the Metropolitan Museum of Art in New York, Musée d'Orsay in Paris, the Getty Museum in Los Angeles and the Museum of Fine Arts, Boston. "We cast quite a wide net. We always thought of this exhibition as an international endeavor," he says.

Piper delves into the time period the exhibition surveys: "Throughout the whole 19th century the idea of American art as this closed, sealed art world is really not the reality of the art world as it existed during that time. Artists were constantly crossing the Atlantic. There have been tons

of exhibitions about artists traveling to Italy...and Paris. In the late-19th century, the American art world became more cosmopolitan after the Civil War, [and] for whatever reason, Spain had been overlooked in scholarly art, which didn't really reflect the artwork of actual American artists," he explains. Some artists, like Thomas Eakins, went to Spain very early in their careers. "He sees the Prado Museum for the first time, and it overwhelms him what these Spanish Old Masters created," says Piper. Eakins began painting in Seville and then Madrid. "It's that pivotal moment where he decides he's not a student anymore and is a professional artist."

Others, like Cassatt, wanted to see the Spanish Old Master collections. The Prado Museum was at the very center of these paintings, and undoubtedly one of most compelling reasons to travel to

Spain. One of the standout pieces in the exhibition is Cassatt's *Spanish Girl Leaning on a Window Sill*, a portrait of a young Spanish woman with crimson flowers in her hair, vibrant against the contrast of the dark backdrop. This is the first time the oil will be shown in the United States. Cassatt traveled to Spain on her own, first arriving in Madrid, then setting up shop for a few months in Seville, Piper explains. She arranged for a number of models to sit for her for several weeks, taking motifs from popular Spanish imagery of things like bull fighters and flirtatious young women. "She was a very young artist still finding her way, and [this piece] clearly demonstrates her engagement with Spanish Old Masters but also her burgeoning confidence...her painterly flourish, the highly loaded brushstrokes," says Piper.

Dueling paintings by Chase and



Robert Henri (1865-1929), *El Matador*, 1906. Oil on canvas. Milwaukee Art Museum, Purchase, the Mr. and Mrs. Donald B. Abert and Barbara Abert Tooman Fund with funds in memory of Betty Croasdaile and John E. Julien.



William Merritt Chase (1849-1916), *La Carmencita*, 1890. Oil on canvas. Metropolitan Museum of Art, Gift of Sir William Van Horne, 1906.

Sargent give visitors an opportunity to compare each artists' rendition of renowned Spanish dancer Carmen Dauset Moreno, widely known as Carmencita. Sharing the same title of *La Carmencita*, Sargent's oil depicts Carmencita in a dignified but stationary pose, while Chase's captures the energy of the famous dancer in motion. "These paintings have been shown together in modern times, but it doesn't seem either artist was aware of each other's work on the canvases...On the one hand they

both show the tremendous influence Old Spanish Master paintings had on them, the format and stylistic manner in which they were painted...But they're quite different works of art," Piper comments. "Sargent's is much more like a portrait, a very forceful pose, where Chase's is extremely active, shown in the midst of dance and flowers being thrown at her feet...In my mind, visitors will be able to pick which they think is the best. I have my favorite, I love the Chase." Piper says he's also excited about

several copies after Velázquez's original portrait of *Queen Mariana*, queen of Spain through her marriage to Philip IV of Spain and daughter of Emperor Ferdinand III and Mary of Hungary.

Ruud brings attention to some of the superb works in the show by Spanish artists, which provide important cultural and historical context for the exhibition as viewers contemplate paintings created by those native to the country. "I love *Figaro's Shop*, by [José Jiménez] Aranda," says Ruud. "Spanish artists were



Ernest Lawson (1873-1939), *Segovia*, ca. 1916. Oil on canvas. Minneapolis Institute of Arts, The John R. Van Derlip Fund. Photo courtesy Minneapolis Institute of Art.

extremely popular in America in the second half of the 19th century, and after the Civil War you saw more and more Spanish artists exhibited in the United States at expositions and Worlds Fairs,” he says. “Art was a huge and important part of these expositions...I think [*Figaro’s Shop*] is just a beautiful painting, the anecdote, the narrative.” Completed in 1875, the subject of the painting is the Spanish archetype Figaro, “The Barber of Seville,” which also happens to be one of the most celebrated operas in history. “The painting really informs ideas about Spain at the time,” says Ruud. He also cites the 1910 oil on canvas *My Uncle Daniel and his Family* by Spanish artist Ignacio Zuloaga y Zabaleta, as one of

the highlights in the exhibition.

Ultimately, some sort of magnetic force seemed to pull both American artists and Europeans toward Spain, a culmination of attributes the sum of which was far greater than each component alone. Idyllic notions of the romance of Old Spain—of the architecture, gardens and landscapes—permeated the minds of artists, and drew them in. “There’s a number of factors,” Piper elaborates on the attraction of the country. “Spain had a reputation of being distinct from Europe with its multi-ethnic and religious history. The history of Islamic rulers and heritage are reflected very much in the architecture.” He cites

Islamic monuments like Alhambra in Granada and cultural flagships like Flamenco dance that are all “connected to this vibrant part of Spain’s past.”

A virtual reality experience as part of *Americans in Spain* aims to transport visitors to that very part of history, allowing them to step into the shoes of the artists who traveled to Spain hundreds of years ago. Recreated in a 3D imaging lab at Milwaukee’s Marquette University, this “3D Visualization,” based on recreations of archival photographs, will place visitors in the Prado Museum as it looked in the 1870s, specifically Queen Isabella II’s gallery, Ruud explains. “People will be able to walk into this and



Robert Henri (1865-1929), *Queen Mariana*, ca. 1898. Oil on canvas. The Robert Henri Museum and Gallery.



Mary Bradish Titcomb (1858-1927), *The Alhambra*, ca. 1906. Oil on canvas. Chrysler Museum of Art, Museum purchase with funds given in memory of Joan Foy French by her daughters Wendy and Christina, 2018.25.1.

experience the way the Prado looked in the 1870s, much in the same way the artists themselves experienced it,” says Ruud. “We’re absolutely thrilled to be able to present this and allow visitors to travel in space and time...I think this has become all the more important and pressing now that people are limited in their ability to see these places firsthand.” At this time, Ruud says the VR component will likely only be available during the Milwaukee Art Museum leg of the exhibition.

However, other digital components of the exhibition will be included at both the Chrysler and Milwaukee Museum, as well as online for those who cannot attend in-person. “The Artists Travelers Project,” Ruud explains, is a mapping project highlighting all of the places tourists and artists traveled throughout Spain during that time period and incorporates the artworks they created, in addition to primary source material

like diaries, memoirs and guidebooks. “Materials that tell us how people viewed these places at the time,” Ruud adds. The project is a partnership with Marquette University’s Department of Languages, Literatures and Cultures, and the American Geographical Society Library at University of Wisconsin.

Also developed for *Americans in Spain* is an app for Android and iPhone that will feature three dozen works of art with contained and expanded text on each piece. “We’re also including a mapping component that will allow people to see how the images and artwork migrated, whether they were created in Spain or back in the artist’s studio,” says Ruud. The app, available in advance of the exhibition, will have both English and Spanish versions.

“My hope is that there is a greater understanding and appreciation for this particular moment in American art history...just how influential

Spanish art and culture was on artists in the U.S.,” says Ruud.

A full-color, hardcover catalog featuring essays by Piper and Ruud, as well as leading scholars in the field, will be available to purchase at the Chrysler Museum of Art and Milwaukee Art Museum. ■

Americans in Spain: Painting and Travel, 1820-1920

February 12-May 16, 2021

Chrysler Museum of Art
One Memorial Place
Norfolk, VA 23510
(757) 664-6200, www.chrysler.org

June 11-October 3, 2021

Milwaukee Art Museum
700 N. Art Museum Drive
Milwaukee, WI 53202
(414) 224-3200, www.mam.org



Hughie Lee-Smith (1915-1999), *Contemplating My Future*, 1954. Oil on Masonite, 24 x 36 in. Jonathan and Susan Horseman Collection. Courtesy Jonathan Boos. © 2020 Estate of Hughie Lee-Smith / Licensed by VAGA at ARS, NY.

SUBTLE SUBVERSIONS & LUSCIOUS LOOPS

Extra Ordinary: Magic, Mystery, and Imagination in American Realism at the Georgia Museum of Art explores the legacy of magic realism in the United States

By James D. Balestrieri

2020. They'll be talking and writing about 2020 from now until the end of language. The year of the virus. The year we quarantined. The year Nature answered back. The year of George Floyd. The year of found and raised voices. The year of crossroads. Strictly as a word, however, 2020—in my estimation—won't refer to perfect eyesight anymore. In the future, someone you know will ask you how your day is going, or how the interview went, and you'll reply, "2020." Your answer won't have anything to do with eyesight, much less perfection. 2020 will mean "off, strange, strenuous, unhinged, beyond your control." You will have survived the day, gotten through the interview, but you will have the scars to show for it. Mark my words—you heard it here first—in a few years, the O.E.D word of the year will be "2020."



Helen Lundeberg (1909-1999), *Selma*, 1957. Oil on canvas, 30 x 24 in., Louis Stern Fine Arts and the Feitelson / Lundeberg Art Foundation. Courtesy Louis Stern Fine Arts. © The Feitelson / Lundeberg Art Foundation.



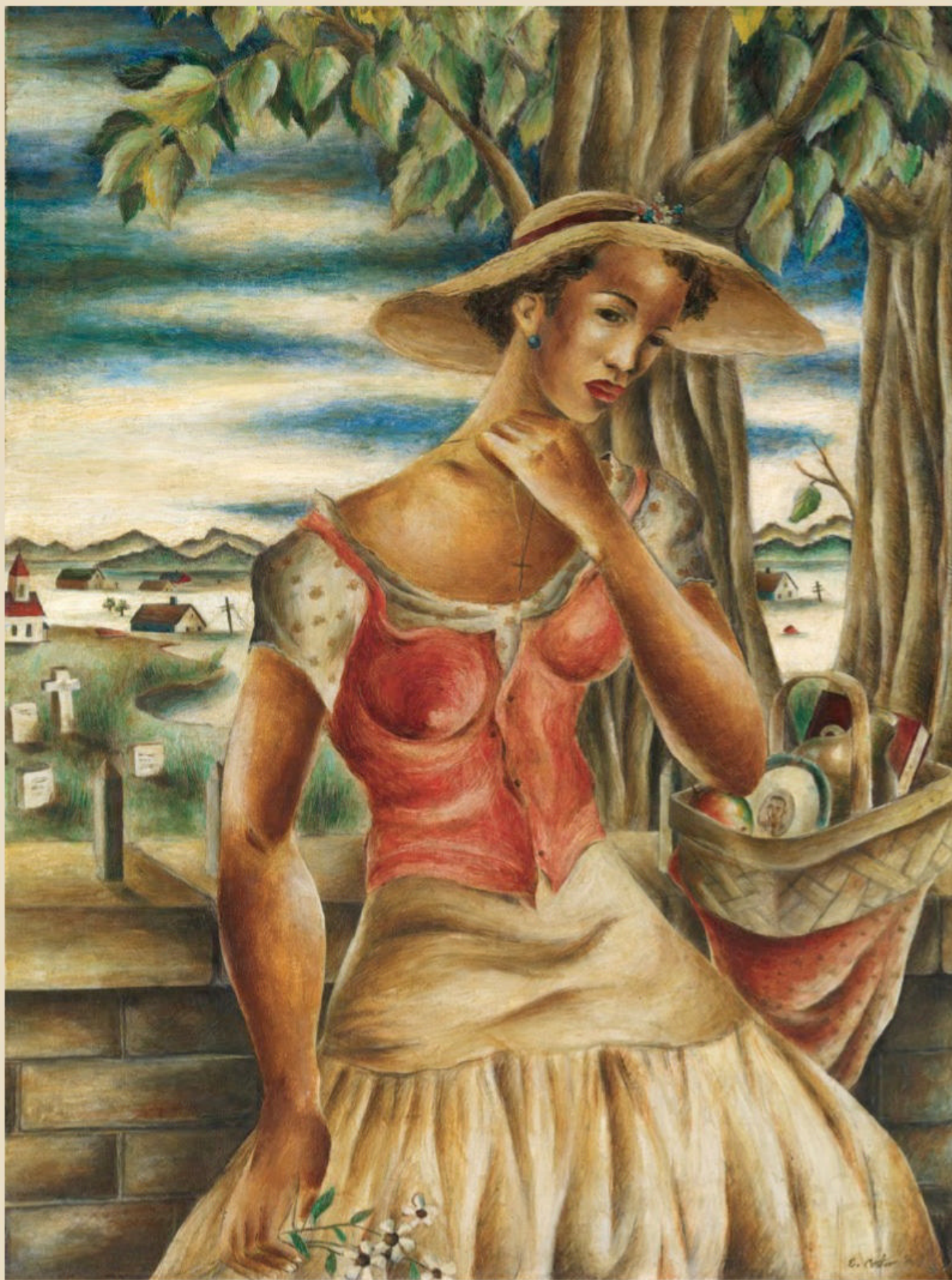
George C. Ault (1891-1948), *Black Night: Russell's Corners*, 1943. Oil on canvas, 18 x 24¹/₁₆ in. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. John Lambert Fund, 1946.3.

All of which is to say that the new exhibition, *Extra Ordinary: Magic, Mystery, and Imagination in American Realism*, at the Georgia Museum of Art, suits our peculiar 2020 lives and times.

In the superb essay that accompanies the exhibition, curator Dr. Jeffrey Richmond-Moll describes *Extra Ordinary* as an examination of “the formation and legacy of a magic realist tradition in the United States, from the mid-1930s to the early 1970s. This catalog, like the exhibition it accompanies, surveys a range of US artists who embraced realism, representation and classical artistic techniques in the face of the rising tide of abstraction at midcentury. Through sharp focus, suggestive ambiguity, and an uncanny assemblage of ordinary things, their works not only show that the extraordinary is possible, but also conjure the strangeness and wonder of everyday life.”

Magic realism, a term coined in the 1940s to describe new currents in Latin American fiction and a disparate group of artists—many of whom made their livings in illustration—who occupy a spectrum between surrealism and pure abstraction. While in pure abstraction the mark, materials and form displace representation, surrealism, and in Richmond-Moll’s terms “embraces the irrational and insists that one’s psychological state is at odds with one’s surroundings.” The art of magic realism often embeds socio-political concerns: war, class, race, gender and environmental depredation, from a point of view that oscillates between observed reality and imagination, placing both in an unstable relationship that the viewer apprehends with a mixture of attraction and anxiety. “In magic realism, by contrast,” as Richmond-Moll states, “the psychological and the actual are inextricably intertwined.”

What is interesting is that the period of *Extra Ordinary*, from the mid-1930s to the 1970s, while it is characterized by world war, the atomic bomb, the Cold War, the rise of racial tensions, and the emergence of women as a political force, it is not generally seen as a period that would give rise to magic realism. After all, democracy triumphed over fascism, the threat of mutually assured destruction kept the Cold War cold and, despite the attendant strife, people of color and women made great strides in our Great Society.



Eldzier Cortor (1916-2015), *Southern Landscape*, 1941. Oil on Masonite, 34¼ x 26 in. Virginia Museum of Fine Arts, Richmond. Arthur and Margaret Glasgow Endowment. 2016.2. Photo: Travis Fullerton © Virginia Museum of Fine Arts. © 2020 Eldzier Cortor / Artists Rights Society (ARS), New York.



Henry Koerner (1915-1991), *Tailors Dummies*, 1948. Oil on board, 28 x 35 in. The Schoen Collection: Magic Realism. © Henry Koerner Estate.



Brian Connolly (1926-1962), *A Night Garden*, 1955. Oil and casein on panel, 18 x 30 in. The Schoen Collection: Magic Realism. Photo courtesy Debra Force Fine Art.

The works in *Extra Ordinary* make it clear that our notion of history fails to attend to the shortcomings in our so-called progress and to layers of deeper anxieties.

Self, as in the self-painted into the picture, projected into the picture—almost never, however, in terms that recall the traditional self-portrait—looms large in magic realism, though what these selves reveal only contributes to the unease of the overall work, offering neither a stable point of view, nor an islet of certitude. There's kinship to Frida Kahlo in many, if not most, of the artists in *Extra Ordinary*.

Richmond-Moll divides the works in the exhibition into three categories, stating, "the works gathered here suggest that American realists mobilized the magical in order to

speak to everyday human existence through three modes: prophecy, performance, and parable.” The fluidity of these categories is what makes them appealing and useful; their application to the artworks says as much about the sayer as it does about the artwork itself.

More than mere fortune-telling, prophecy in its truest sense must show the future, almost as if making it manifest. Two paintings in the exhibition, Ivan Albright’s *The Mirror—Self-Portrait in Georgia*, 1971 and Helen Lundeberg’s *Selma*, 1957 toy with time and hint at futures. Albright, who had been a wound-painter in World War I—before color film—repudiated beauty in his easel paintings, depicting his subjects not as they were, but as they would be, battle scarred and broken, wearing their sins on their skins, yet vital and very much alive for all that. Albright turns his aesthetic on himself, like Rembrandt in his later years, finding himself gray, lined and baggy, and as twisted as the trees in the dense forest behind him. The work is a memento mori of sorts as the artist looks back at us, and at his past, and says, “This is how you, too, will end up.” Lundeberg’s *Selma* seems painted from the point of view of an old woman holding a bouquet up to a portrait—of herself, perhaps, as a young woman—while at right, flowers from the same bouquet wilt on the sill of a window looking out onto a dark, abstract sea. All things pass in their time, and time, like the sea, is vast and indifferent.

Performance in magic realism, as *Extra Ordinary* sees it, presents alternative worlds, notions of reality that subvert or complicate what we think we see and know. This concept is especially useful in considering questions of race, gender and sexuality where performance imagines better parallel worlds or exposes the dark and bleak in the world as it is. Eldzier Cortor’s intriguing *Southern Landscape*, 1941, for example, depicts a young black woman resting her elbow on what looks like a basket of her possessions, all that she could carry perhaps, as the flood in the background sweeps house after house downstream. She fingers the thin chain

that holds the thin crucifix around her neck. The crucifix finds its echo in the cross in the graveyard and in the cruciform telephone poles, inundated and slack-wired. In the woman’s hand, wildflowers—one of which adorns her hat—droop as if she is about to drop them. She rests against a brick wall with spikes jutting from the top. Is this a place she has turned her back on or a place she could never enter? Her youth and vitality suggest a future for her that is at odds with the flooded, dead past behind her. She is her own Ark, in no need of Noah.

Hughie Lee-Smith’s *Contemplating My Future*, 1954 reimagines Edward Hopper’s architectural works as a post-industrial, pre-apocalyptic wasteland, suggesting that the “north” of the black after World War II might not be to a promised land, while in *Black Night*, Russell’s *Corners*, 1943 it is precision, and the absence of humans, that makes George Copeland Ault’s barns into hushed, preternatural structures, beings almost, with a right wrongness—or a wrong rightness—of their own.



Ivan Albright (1897-1983),
The Mirror: Self-Portrait in Georgia, 1971. Oil on panel, 16 x 12 in. Myron Kunin Collection of American Art, Minneapolis, MN.



Colleen Browning (1918-2003), *Mother and Child, Ibiza, Spain*, ca. 1951. Casein and tempera on canvas board, 18¼ x 30½ in. Collection of Philip and Yael Eliasoph. Photo by Jennifer Prat.

Lastly, as Richmond-Moll says, the parable as a tool in magic realism allows artists to create riddles and enigmas, commenting on society obliquely to compel viewers to engage with their works and come to their own conclusions, forge their own truths.

Here's a question. Does the woman in the hat at right in Henry Koerner's *Tailor's Dummies*, 1948, approve or disapprove of the children at play in the snow? She looks on but betrays not emotion. How could she? She's a painting on a brick wall?

And what of the children, using two discarded tailor's dummies as sleds while they burn a third over a wire basket of wood as if burning it at the stake. The gruesomeness in innocence is mirrored in the mud that shows through the snow as the dummies oscillate in our minds between what they are and what their forms suggest: headless, armless, legless human bodies. The effect is troubling, and it is meant to be troubling. How do we like to imagine we're raising our children? How are our children raising

themselves in the world we make?

Partaking, in my mind, of prophecy, performance and parable, *A Night Garden*, 1955, by Brian Connolly, is a dream that slides into myth, an alternate reality, and a quizzical parable. We see the artist in his studio, reflected in the mirrored orb at bottom center, at work to capture the scene that marks the rest of the painting, a scene of a garden of ripe fruits and flowers and three topiaries—one of a haloed gardener turning over the earth with a spade, and, at right, a couple gazing away, out past an avenue of trees that recedes into the distance. Espaliered pear trees entwine around an arbor and a pineapple sits atop a potted plant.

Where is the orb? On a windowsill inside the studio? Or on a wall outside, flanked by stones at either side. None of this is possible, one you look at it, but the stars and the moonlight bathing the scene seem, not only to make it possible, but to have brought it to life. The gardener is about to push the spade into the soft earth with his foot and the couple are about to stroll off

together. We're in a green dream of a green world, in a lush, tended garden, an Eden of sorts, even as it is brought into being by the artist in a luscious loop of creation and perception.

Escape can mean escape from. Escape can also mean escape into. Could it be that if 2020 comes to mean "off, strange, something we survived," then 2021 might come to mean something else, something better, a dream we'd like to dream again, or maybe even a dream we'd work to make come true? From a lexical standpoint, that would be extraordinary. Still, stranger things have happened, and no doubt will again. ■

February 27-June 13, 2021

Extra Ordinary: Magic, Mystery, and Imagination in American Realism

Georgia Museum of Art,
90 Carlton Street,
Athens, GA 30602
(706) 542-4662,
www.georgiamuseum.org



Wadsworth Atheneum Museum of Art • 600 Main Street • Hartford, CT 06103
t: (860) 278-2670 • www.thewadsworth.org

FEBRUARY 11-JULY 4

Ancient Made Modern

A new exhibition at Wadsworth Atheneum Museum of Art examines the inspiration behind Paulanship's groundbreaking sculptures

By most accounts, Paul Manship is a master of his craft. During his lifetime, he was recognized for creating sculptures that were filled with energy and movement, but influenced by narratives and techniques of the past. Manship's early art education in Rome and travels around Europe where he viewed ancient artwork were inspirations that lasted throughout his career. February 11 through July 4, the exhibition *Paul Manship: Ancient Made Modern* at Wadsworth Atheneum Museum of Art in Hartford, Connecticut, will explore the artistic trajectory that led Manship to be one of the most sought-after sculptors of his time.

The idea for the exhibition came when Erin Monroe, the museum's Robert H. Schultz Jr. Associate Curator

of American Paintings and Sculpture, began studying the six Manships in the Wadsworth collection. What started as a small show that brought together works of ancient art in conversation with the six by the sculptor, seemed like a natural fit for a special exhibition. The show has added more than two dozen loan pieces providing additional context and breadth to the presentation.

"The Wadsworth collection has six sculptures by Manship that are bronze and about 12 to 18 inches high," says Monroe, "but he worked in a range in scale and subject. I wanted to make sure that we had a presentation of larger architectural works as well as some of the incredible bronzes he did on a larger scale."

Diving into his early and innovative aesthetics and then moving to public

artwork, Monroe curated a show that covers three main segments of the artist's career. On view will be both sculptures and preliminary sketches by Manship as well as ancient works from the museum that add framework to his inspirations.

The show begins with the section "Breaking Through in Bronze," which includes some of Manship's earliest sculptures that were made after his three years at the American Academy in Rome. "The concept of 'Breaking Through in Bronze' is that he takes a few art classes before he ended up in Rome. He's a student and hasn't hit on his hallmark medium," says Monroe. "This time in Italy is foundational to his career. It's where he's being immersed in the past, in Rome specifically, but he also travels throughout Greece and Egypt, where he's introduced to ancient



Paul Manship (1885-1966), *(Fire) from the Four Elements*, commissioned in 1914, installed 1921 in the American Telephone and Telegraph Building, 195 Broadway, New York (designed by Wm Welles Bosworth). Parcel-gilt bronze relief. Courtesy of Gerald Peters Gallery. Private collection. © Estate of Paul Manship.

art and statuary. That emerges and when he returns to the United States in 1913 and has his first exhibition, it's a smashing success."

Included in the first segment of the exhibition is his pair of sculptures *Kneeling Indian Warrior* and *Pronghorn Antelope*. "It was meant to be displayed together and it was a pretty bold take on what might appear to be somewhat classically inspired art," explains Monroe. "What I mean is, by positioning them with a bit of space between, you have an Indian warrior who just pierced the antelope with his bow. There's drama and intention that is exceedingly modern, which defined him as changing the path of American sculpture."

Moving to the "Modernizing Mythology" category, visitors to the show will find some of Manship's most recognized sculptures that often have allegorical themes or tell stories of Roman or Greek mythology. "From the Wadsworth collection is *Flight of Night*,

an allegorical depiction of Diana. She has this beautifully silhouetted form and she's positioned about her attribute, the moon. That sense of motion and that beautiful, wisping drapery is just one example of how the figure from ancient times comes to life and looks like she's about to take flight," says Monroe.

Also in this section are some of the architectural moments from Manship's career. Included is his *The Four Elements* series that was commissioned by the AT&T Building in New York City. Measuring 6-feet wide each, the four panels in the series show the grandeur at which Manship worked for some of his commissions and monumental bronzes. They also include a combination of styles highlighting his interests from his travels—Greek art, ancient art, as well as Indian and Asian art. One of the major sources of inspiration was the Tower of the Winds in Athens, which has carved horizontal reliefs with a direction of the wind depicted in each.

"What's fascinating is [Manship's] reliefs were for the façade of a building and he had some freedom in determining the subject matter," Monroe says. "He does these beautiful allegorical depictions of fire, wind, earth and water that have partial gilds on them that lend an art deco glitziness. There is also this wonderful crossover of artist, sculptor and architectural designer in this moment in the later 1910s and '20s."

Closing out the exhibition is the segment "Art for the Public," which highlights some of his monumental works. "It's the end moment, the modern moment, of the show. It's the 1930s when Manship receives the commissions for Rockefeller and for the Bronx Zoo gates," Monroe shares. Also included are his large-scale bronzes that he has continued, such as the paired *Diana* and *Actaeon*. "These are paired together, where she is purposefully in line, but separate, from Actaeon. She's released an arrow and his right arm is clutching his

MUSEUM PREVIEW

side and that's where it's pierced him," Monroe describes. "We see this beautiful, powerful female, who is the heroin of the story. She caught him spying on her while bathing and her retaliation was to shoot him with an arrow and turn his dogs against him and transform him into a stag...they're so energetic when displayed in the configuration."

There also will be a virtual component to the exhibition available on the Wadsworth website that includes archival images of

Manship during his travels, slideshows, letters he wrote abroad and more. "Manship is someone we are looking at who worked about 100 years ago. It might seem like a completely different time, but the more I spend time getting to know his process and artwork, the more I see connections to present day," Monroe says, adding, "We're in a different mode where you can't only just retell a story of art history. You want to connect it to today's world and language." ■

Paul Manship (1885-1966), *Diana*, cast 1925 (one of a pair). Bronze on marble base. Addison Gallery of American Art, Phillips Academy, Andover, MA. Gift of anonymous donor. © Estate of Paul Manship.





Paul Manship (1885-1966), *Kneeling Indian Warrior*, 1914. Bronze, black-brown patina. Wadsworth Atheneum Museum of Art. Bequest of Honora C. Robertson © Estate of Paul Manship.



Paul Manship (1885-1966), *Pronghorn Antelope*, 1914. Bronze, black-brown patina. Wadsworth Atheneum Museum of Art. Purchased through the gift of Henry and Walter Keney and the Kriebel Family Fund for American Art. © Estate of Paul Manship.



Paul Manship (1885-1966), *Actaeon*, cast 1925 (one of a pair). Bronze on marble base. Addison Gallery of American Art, Phillips Academy, Andover, MA. Gift of anonymous donor. © Estate of Paul Manship.



**Colby College Museum of Art • 5600 Mayflower Hill Drive
Waterville, ME 04901 • t: (207) 859-5600 • www.colby.edu/museum**

FEBRUARY 11-JUNE 6

From the Beginning

The Colby Museum of Art features the first comprehensive exhibition of Roy Lichtenstein's early career in a virtual exhibition

The much-anticipated *Roy Lichtenstein: History in the Making, 1948-1960*, is a collection of early work by the one of the most iconic American artists. While Lichtenstein is more famously known for his pop-themed, Ben Day dot paintings, his early career has often been overlooked. The exhibition, held virtually at the Colby College Museum of Art, tracks Lichtenstein's progression through a collection of more than 90 drawings, sculpture, prints and paintings, and provides insight into post-war American history.

The exhibition was first initiated by a rare, early piece of Lichtenstein's titled *Cowboy (Red)*, owned by the Colby

College Museum. It inspired the idea for the show, which led to a partnership between Nasher Museum of Art curator Marshall Price and Beth Finch, the curator for the Colby. Together, they explore Lichtenstein's work from 1948 to 1960, and its commentary on American society.

"The exhibition begins with an amazing group of pastels that Lichtenstein created as part of his master's thesis at Ohio State University," says Finch. "One of the interesting pieces of his story is that Lichtenstein was born and raised in New York City but chose to study art in Columbus. For someone who wanted to be a modern artist, this was a reverse migration. The

context of the Midwest was important to the artist he became."

Finch discusses how Ohio was a grounding place for Lichtenstein's early career and provided him with a new vantage point on mainstream America.

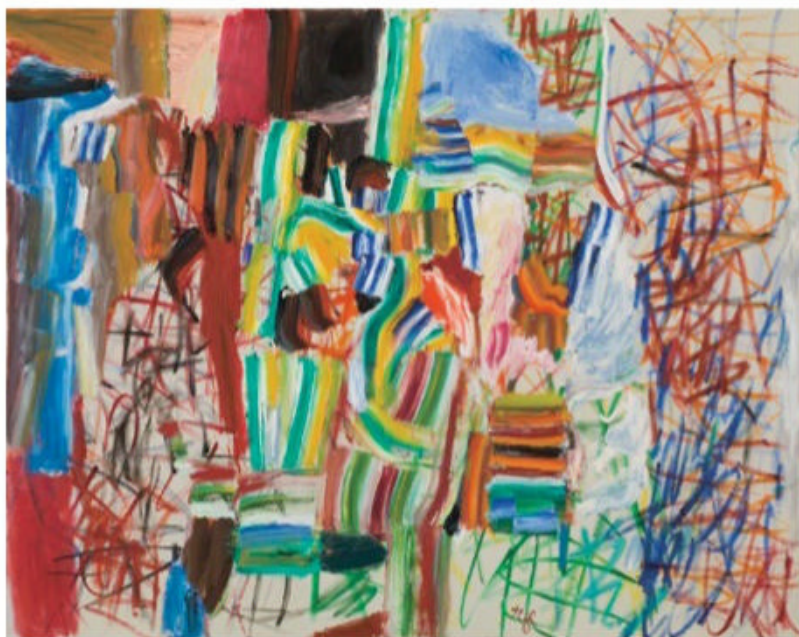
As an undergraduate, Lichtenstein studied with professor Hoyt L. Sherman, who introduced a technique called "flash lab," where students learned how to draw a subject in a dark room after seeing it illuminated only briefly with a flash of light. "It influenced how Lichtenstein thought about how to compose an artwork," Finch says. "The pastels are wonderful and magical, and while different than the later pop works, they have the same clarity of



Roy Lichtenstein (1923-1997), *The Cowboy*, ca. 1951. Oil on canvas, 20 x 16 in. Colby College Museum of Art, Gift of David W. Miller, '51; 1995.019.



Roy Lichtenstein (1923-1997), *Washington Crossing the Delaware II*, ca. 1951. Oil on canvas, 24 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. Courtesy of Gabriel Miller. © Estate of Roy Lichtenstein.

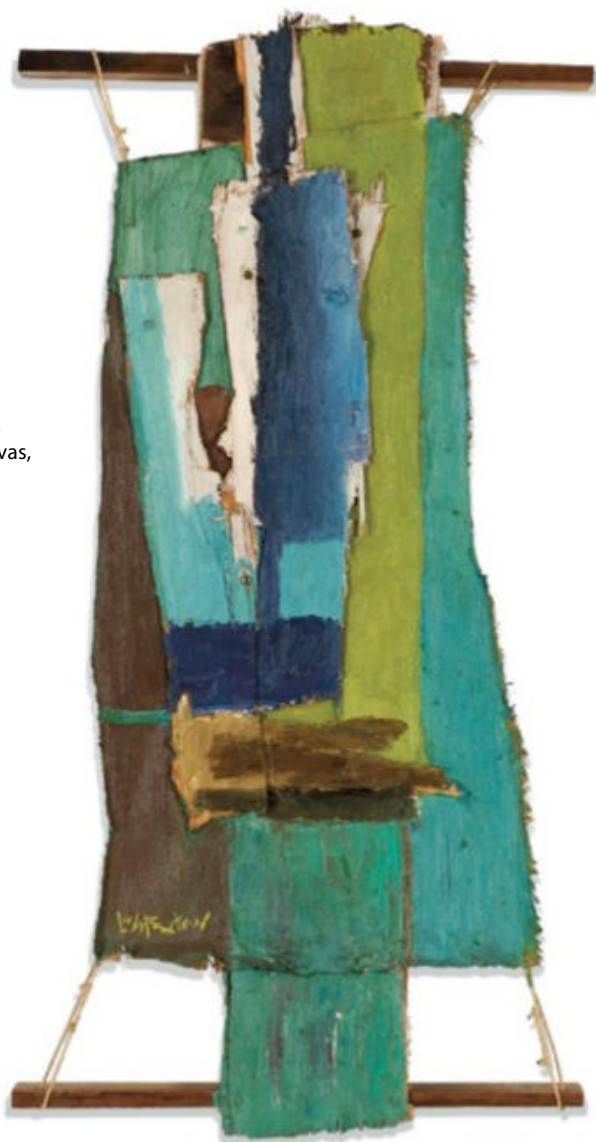


composition.”

The Colby Museum is committed to new research on American art outside of established narratives. “[Lichtenstein’s] story is often told starting from 1961, when he had his big break, and erases a whole chapter of his creative life when he was making many works in series, looking at folk art and at art history,” Finch explains. “Aspects of his work as an emerging artist remained relevant to his later pop works. The exhibition includes museum and private collection loans. Some of the works we are borrowing for the project were inherited by

Roy Lichtenstein (1923-1997), *Variations No. 7*, 1959. Oil on canvas, 48 x 60 in. Collection of the Whitney Museum of American Art, New York. The Roy Lichtenstein Study Collection; gift of the Roy Lichtenstein Foundation, 2019.277. © Estate of Roy Lichtenstein.

Roy Lichtenstein
(1923-1997), *Untitled*,
ca. 1955. Painted canvas,
painted scrap wood,
wood battens, bolts,
screws, string,
26¾ x 13⅞ x 3⅓ in.
Private Collection.
© Estate of Roy
Lichtenstein.



descendants of Lichtenstein's friends in his early life. It felt like an untold story that we could bring out into the light."

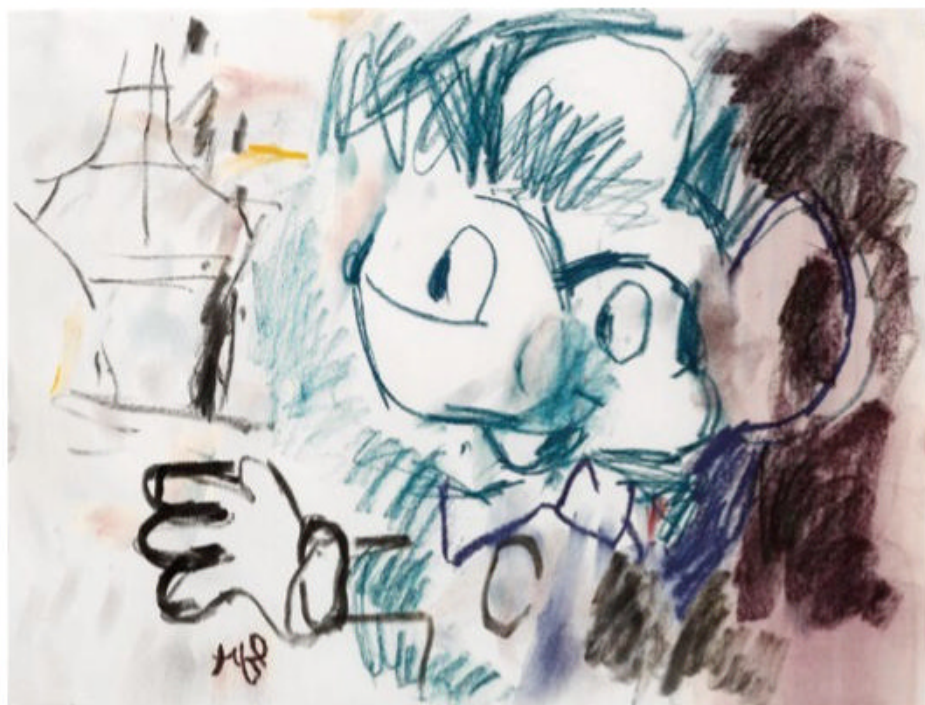
The exhibition will feature a group of drawings made in the late 1950s, around the time the artist was exploring abstraction and making drawings based on cartoon characters. Within this series of work is *Mickey Mouse I*, a pastel, charcoal, brush and India ink drawing on paper.

"This is a precursor to his pop work," says Finch. "You can see the emergence of a particular cultural phenomenon and Lichtenstein's interest in popular culture—not as a break but as a continuum. He was always interested in the vernacular."

The museum is also excited to bring closely related works back together. Colby's prized piece *Cowboy (Red)* will once again be reunited with its counterpart, *Cowboy (Blue)*, owned by the Museum of Modern Art in Los Angeles. Viewers will also get a chance to see *Washington Crossing the Delaware I* and *II*, two of the works that showcase Lichtenstein's fascination with folk art, side by side in the gallery.

"Lichtenstein was always an ambitious, forward-looking artist from the very beginning," says Finch. The exhibition marks the first comprehensive presentation of Lichtenstein's early works, perfectly illustrating this vivacious desire and breadth of skill.

The museum is closed to the public, but will have virtual engagement for the show from February 11 to June 6. The show will then travel to the Parrish Art Museum for its public debut. ■



Roy Lichtenstein (1923-1997), *Mickey Mouse I*,
ca. 1958. Pastel, charcoal, brush and India ink
on paper, 19⅞ x 25 in. The Morgan Library
& Museum, New York. Gift of the Roy and
Dorothy Lichtenstein Collection, 2014.38.
© Estate of Roy Lichtenstein.



Nora Eccles Harrison Museum of Art • 650 North 1100 East • Logan, UT 84322
t: (435) 797-0163 • artmuseum.usu.edu

THROUGH JULY 31

Broadened Perspectives

The Nora Eccles Harrison Museum of Art presents an exhibition of surrealist and abstract works by women, including those of Native American and African American heritage

The contributions of women artists to the 20th century art movements of surrealism and abstraction have most often been overlooked. The Nora Eccles Harrison Museum of Art at Utah State University in Logan is addressing this marginalization with the exhibition *Women, Surrealism, and Abstraction* through July 31. The exhibition broadens its perspective with the inclusion of 21st century works and works by Native American and African American women. It also explores additional media, including ceramics, fiber arts, photography and

printmaking. Extraordinarily, the exhibition is drawn entirely from the museum's permanent collection.

Phillip Brown, assistant to the museum's director, adds, "Also featured alongside the art are 16 poems written by women in the Cache Valley literary community. Each poet was invited to select pieces from the exhibition and write poetry inspired by or in response to the artworks, bringing the women into a kind of creative dialogue that reaches across art forms and across time."

Barbara Morgan (1900–1992) was known for her iconographic photographs of Martha Graham and her

dancers. Familiar with the photographic experiments of the European avant-garde which were denigrated in the U.S., she experimented herself. She began "to feel the pervasive, vibratory character of light energy as a partner of the physical and spiritual energy of the dance, and as the prime mover of the photographic process. Suddenly, I decided to pay my respects to light, and create a rhythmical light design...." Her *Samadhi*, 1940, is symbolic of the individual soul's union with the universe.

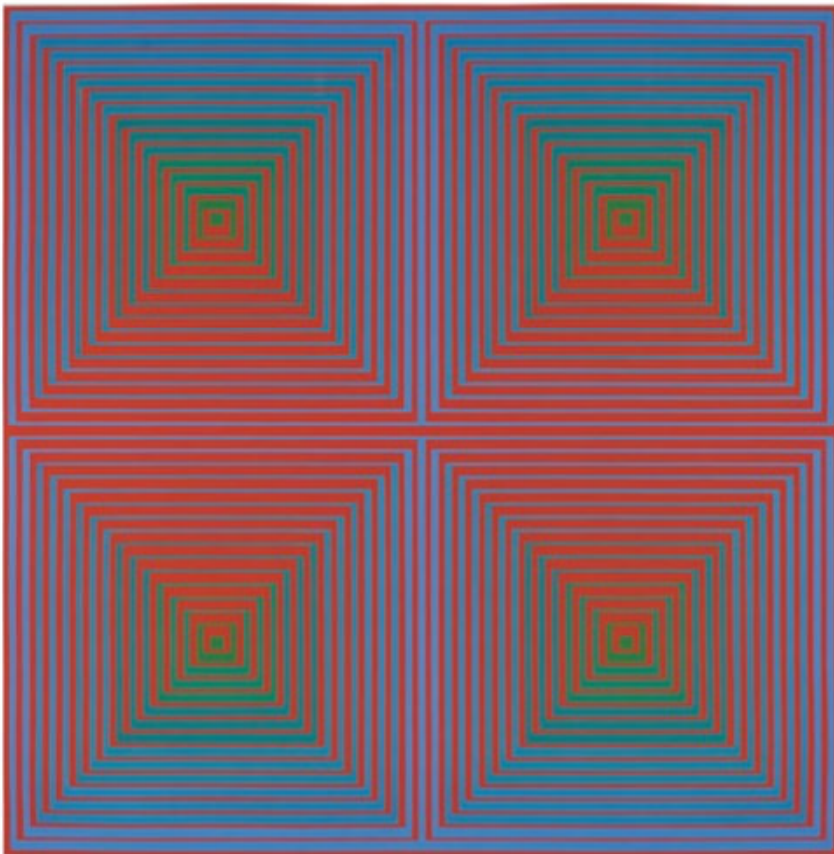
Ruth Duckworth (1919–2009) was born in Germany, lived in England and taught at the University of Chicago. She



Barbara Morgan (1900-1992), *Samadhi*, 1940. Gelatin silver print, 17 x 14¼ in. Museum Permanent Collection.



Dorr Bothwell (1902-2000), *Magic Puppet*, 1948. Gouache on paper, 28.36 x 22.32 in. Gift of the Marie Eccles Caine Foundation.



Anna Campbell Bliss (1925-2015), *Spectrum Squared*, 1973. Screenprint, 40¾ x 40 in. Museum Purchase with the Charter Member Endowment Fund.

was among the first artists in England to make sculptural rather than utilitarian objects in clay. She said, “I think of life as a unity. This unity includes mountains, mice, rocks, trees, and women and men. It is all one lump of clay.” Her *Untitled*, 1992, is an example of her works in porcelain featuring a thin blade cutting through the form.

Maud Oakes (1903-1990) was a painter and printmaker, anthropologist, ethnologist and writer. She recorded Diné sand paintings in her book *Where the Two Came to Their Father, A Navaho War Ceremonial*. The silkscreen print in the exhibition is from that series. She wrote, “The War Ceremonial was revived by 20th century Navajo to send off young Navajo leaving the reservation to serve in the U.S. military during WWII. The ceremonial was intended to protect the soul of the warrior who would be so far from his people. Several hundred Navajo served in the war, including approximately 400 Code Talkers.”

The works themselves and the stories of their makers offer “an important opportunity to really engage our empathy and reflection” the museum’s executive director and chief curator, Katie Lee-Koven, reflects. ■



San Diego Museum of Art • 1450 El Prado • San Diego, CA 92102
t: (619) 232-7931 • www.sdmart.org

THROUGH MARCH 14

Masters of the Medium

More than 100 major works featured in a new photography exhibition at the San Diego Museum of Art

Now open at the San Diego Museum of Art is *Masters of Photography: The Garner Collection*, an exhibition featuring important photography spanning more than a century.

The collection comes from long-time museum patrons and donors Cam and Wanda Garner. “For more than a decade, the Garners have supported the museum and the greater San Diego community, and have generously gifted over 300 works from their collection to the museum and loaned many more,

including those featured in our current exhibition *Mary Ellen Mark: Twins*,” says Roxana Velásquez, Maruja Baldwin Executive Director at the San Diego Museum of Art. “Cam Garner himself is an established photographer, and his reverence for the medium is reflected in the breadth of this collection as well as his dedication to sharing important works with the public.”

The exhibition is grouped thematically into three sections: *Reflections on Nature* presents a variety of landscapes, including famed environmentalist Ansel Adams’s *El*

Capitan, *Sunrise Winter*, *Yosemite National Park*; *Things as They Are* analyzes subjects of the city, society and conflict with well-known examples from Berenice Abbott, Margaret Bourke-White and Henri Cartier-Bresson; and *Manipulating Reality* looks at expressions of abstraction and allegory in the medium, from early 20th-century work by Frank Eugene to the modern cinematic dreamscapes of Gregory Crewdson.

Assistant curator Cory Woodall, who organized the exhibition, describes the show as a highlight reel from



Lewis Wickes Hine (1874-1940), *Sadie Pfeiffer, Spinner in Cotton Mill, South Carolina*, 1910. Gelatin silver print. The Garner Collection.



Anne Brigman (1869-1950), *The Pine Sprite*, 1911. Gelatin silver print. The Garner Collection.



Frank Eugene (1865-1936), *Minuet*, 1900. Photogravure. The Garner Collection.



William Edward Dasonville (1879-1957), *Yosemite Valley*, 1905. Platinum print. The Garner Collection.

the Garner's collection. "It's a broad collection of images, but it's not a comprehensive survey of the history of photography because it really shows the collectors' tastes being revealed," Woodall says. "And within those tastes is a huge breadth of work, including big names and iconic works."

Images in the exhibition include Anne Brigman's 1911 work *The Pine*

Sprite, showing a nude figure perched on a gnarled, old tree; Lewis Wickes Hine's 1910 image *Sadie Pfeiffer, Spinner in Cotton Mill, South Carolina*, which shows a young girl working in a cotton mill; and William Edward Dasonville's 1905 photograph *Yosemite Valley*, showing the iconic view of the national park.

As with all events in the world right now, visitors are strongly encouraged

to refer to the museum's website to check the status of the museum and the exhibition before visiting. While there have been lockdowns and health-related museum closures in California, the San Diego Museum of Art has given a boost to its online offerings to keep guests involved in art at the museum even when they could not physically attend the museum. ■

From Abroad

An exhibition at Debra Force Fine Art looks at work created by American expatriates

January 21-February 26

Debra Force Fine Art

13 E. 69th Street, Suite 4F
New York, NY 10021

t: (212) 734-3636

www.debraforce.com

With travel, especially international travel, limited at the moment, Debra Force Fine Art is bringing collectors views from around the world with its newest exhibition, *Expatriates: The Journey Abroad*. Highlighting American artists who painted abroad, the New York City gallery will feature many of the top names in American art, from Albert Bierstadt and William Glackens to Robert Henri and John Singer Sargent.

And although “expatriates” is in the title of the show, the gallery is opening up the exhibition to artists who studied, visited and passed through places outside the United States.

“The show came to be after we started looking at some of the new works we had coming in, including several that were of American artists painting abroad, especially in Europe. We just started to realize we had a fantastic collection of work, and not



James McNeill Whistler (1834-1903), *Campanile at Lido*, 1879. Pastel and charcoal on brown paper, 8 x 11⁷/₈ in.



John Singer Sargent (1856-1925), Polly Barnard (*Girl in White Muslin*), 1889. Oil on canvas, 32¼ x 26¾ in.

just from Europe either,” says gallery director Bethany Dobson. “So it’s a mixture of artists who lived in these places, such as James McNeill Whistler and John Singer Sargent, both of whom spent extensive periods of time in Europe, but also artists who made shorter visits, including Guy Pène du Bois, who spent five years in France, and William Glackens, who was back and forth in France beginning in 1912. We also have artists who made

even shorter trips, sort of extended honeymoons, to these places.”

One of the stars of the show is Whistler’s 1879 pastel and charcoal on brown paper work *Campanile at Lido*. Whistler pieces are extraordinarily rare in private hands, especially one of this quality, Dobson says.

“This work was included in Whistler’s show at the London Fine Art Society in 1881 and was mentioned in reviews at the time. It

basically disappeared for several decades then sold at Sotheby’s in London in 1980—under a different title, *A Venetian Church*—when it was bought by its previous owner. So it’s not been exhibited in public since the London exhibition in 1881,” Dobson says. “So we’re thrilled to be showing the work now, especially since it’s spectacular in person. It’s one of the earlier pastels that Whistler ever completed. He made it after he arrived in Venice in 1879.



Albert Bierstadt (1830-1902),
Lake Lucerne,
Switzerland, 1860.
Oil on board,
9 x 12¼ in.

Shortly after he arrived he took a day trip to Lido on October 23 and he completed the pastel during that trip.”

Whistler, of course, is also one of the most famous expatriate artists. Born in Lowell, Massachusetts, Whistler went to France at the age of 21 and, throughout the course of his life, lived in France and London, where he painted many of his most famous works, including *Arrangement in Grey and Black No. 1*, famously known as *Whistler's Mother*. He never returned to the United States.

The *Expatriates* exhibition will feature around 30 works, mostly oil paintings and watercolors, though there is likely to be several sculpture works. Another noteworthy piece in the show is Sargent's *Polly Barnard* (*Girl in White Muslin*), painted in oil in 1889. “This is an exciting piece to have because Polly was one of the models in *Carnation, Lily, Lily, Rose*. He painted her again in *The Mosquito Net* in the White House Collection. So this one is the only one in private hands,” Dobson says. “And Sargent is easily the second most famous expatriate we have in the show.”



William Glackens (1870-1938), *French Fair (Children in Swings)*, 1927. Oil on canvas, 22¼ x 32½ in.

Also on view is Henri's *Modiste* (*Spanish Girl, Madrid*), an oil from 1906. Henri, the famous Ashcan and portrait artist, traveled to Spain seven times between 1900 and 1926, and was heavily inspired by the people. “The work he did in Spain was absolutely wonderful,” Dobson adds.

Other works include Bierstadt's *Lake Lucerne, Switzerland*, an oil from 1860; Glackens' *French Fair (Children in Swings)*, an oil from 1927; Guy Pène du Bois' colorful oil *Approaching Storm*, from 1929; and Edward Emerson Simmons' 1883 oil *The End of the Yard*.

“The Simmons piece is a really



Robert Henri (1865-1929), *Modiste (Spanish Girl, Madrid)*, 1906. Oil on canvas, 77½ x 37¾ in.



Edward Emerson Simmons (1852-1931), *The End of the Yard*, 1883. Oil on canvas, 39¼ x 31¾ in.



beautiful work. My favorite element of the painting is the pink light of the sunset that is reflecting of the white stuccoed building at the top of the canvas," Dobson says. "This painting was included in the 1884 *Paris Salon* and then exhibited in the 1885 Boston Art Club annual [show]. The detail is quite amazing, with every twig in this firewood so meticulously painted, so beautifully done."

Other artists in the show, which runs from January 21 to February 26, include Theodore Earl Butler, Colin Campbell Cooper, Lockwood de Forest, Walter Gay, Edward Hopper, Richard Miller, Walter Launt Palmer, Lawton Parker, Jane Peterson, Maurice Brazil Prendergast, William Trost Richards, James Jebusa Shannon and J. Alden Weir. ■

Edwin Walter Dickinson (1891-1978), *Cows*, 1938. Oil on canvas, 23 x 28 in.

The Likeness of Youth

Portraits by modernist William Sommer are on view during an exhibition at WOLFS Gallery

Through February 6

WOLFS Gallery

23645 Mercantile Road, Suite A

Beachwood, OH 44122

t: (216) 721-6945

www.wolfsgallery.com



William Sommer (1867-1949), *Green Eyed Girl*, (Portrait of Tess Dominski), ca. 1924. Oil on board, 26 x 23 in. (framed)

An exhibition currently on view at WOLFS Gallery in Beachwood, Ohio, *Sommer's Children* explores the portraiture of 20th-century American modernist William Sommer. While many artists depicted the likeness of youth at some point in their careers, usually their own children or those of friends and acquaintances, few made it their focal point. Sommer, however, transformed the niche genre



William Sommer (1867-1949), *Seated Boy*, ca. 1930. Oil on canvas, 26 x 20 in.

into his specialty, creating dozens of children's portraits in his illustrative, storybook style.

"There is only one artist from this period who has left behind a large group of children's portraits of sufficient

distinction and originality as to warrant a separate sub-chapter in the art history of 20th-century American painting and that was William Sommer, considered by many the most important artist of the Cleveland School," the gallery notes.



William Sommer (1867-1949), *Portrait of June*, 1928. Oil on board, 24 x 18 in.



William Sommer (1867-1949), *Girl in a Red Fez*, ca. 1941. Watercolor on paper, 18 x 12 in.

Sommer's Children features such works as *Seated Boy*, an oil painted around 1930, of a young boy in a deep green coat, situated in a dignified posture. Also included in the show is the watercolor *Girl in a Red Fez*, circa 1941, in which a little girl wearing a fez sits

on a wooden chair directly facing the viewer. Other pieces, painted in both oil and watercolor, feature children all with a similarly stern expression often associated with historic portraiture, but each with their own individual spirit. "Sommer had a unique and magical

ability to capture the essence of each child," says WOLFS Gallery founder and director Michael Wolf.

The exhibition will remain on view in the gallery through February 6, following all COVID-19 safety guidelines. ■

Unstoppable

The 2020 edition of The American Art Fair was held in a virtual format for its 13th year



Romare Bearden (1911-1988), *Black History*, ca. 1979. Collage of various papers mounted on illustration board. Courtesy D C Moore Gallery.

Like many events we know and love, the prestigious affair, *The American Art Fair* had to pivot this year and adopt an online-only model for its 13th year running. The fair—which ran October 9 to 18 at www.theamericanartfair.com—featured, as always, top fine art dealers including D. Wigmore Fine Art, Driscoll Babcock, Avery Galleries, Debra Force Fine Art, Jonathan Boos, Graham Shay 1857, Hirschl & Adler Galleries, Questroyal Fine Art, Thomas Colville Fine Art, Vose Galleries and 14 others.

“*The American Art Fair* continues its tradition of exhibiting historical American art, which excludes the work of living artists. We continue to introduce major works by important American artists whose art is in high demand and who are included in the collections of the leading museums throughout the country,” says fair founder Thomas Colville, who owns Thomas Colville Fine Art in Guilford, Connecticut. “Each dealer offered two works accessible on our website that



Stuart Davis (1892-1964), *Wharf*, 1931. Oil on canvas, 18 x 22 in., signed lower right: ‘STUART DAVIS’; signed and dated on stretcher: ‘STUART DAVIS 1931’. Courtesy James Reinish & Associates.

have not been offered by them before this event.”

A number of noteworthy sales were made within the first few days,



George Luks (1867-1922), *Poverty Hump, Maine*, ca. 1922. Oil on canvas, 25 x 30 in., signed lower right: 'George Luks'; signed and inscribed on verso: 'Poverty Hump / Maine / by George Luks'. Courtesy Avery Galleries.

including works by Martin Johnson Heade (Questroyal Fine Art), Doris Lee (D. Wigmore Fine Art) and Alfred Maurer (Deborah Force Fine Art). Exhibitors reported a wave of interest and inquiries during the fair's run, and several major sales are still pending.

Among the dozens of 19th- and 20th-century artists whose works were represented at the virtual fair included Romare Bearden, Sanford Robinson Gifford, Marsden Hartley, Will Barnet, Martin Johnson Heade, Jacob Lawrence, Reginald Marsh, Elie Nadelman, Jane Peterson, Norman Rockwell, Charles Sheeler, John Singer Sargent, John Sloan, Andrew Wyeth and William Zorach.

The American Art Fair plans to return in 2021 at its well-known venue, the Bohemian National Hall in New York City, from November 13 to 16. Collectors and attendees can keep up with the latest news about lectures and plans for the 2021 fair at www.theamericanartfair.com. ■



John Millard Ferren (1905-1970), *Untitled*, 1936. Oil on canvas, 35¼ x 45¾ in. Courtesy D. Wigmore Fine Art.

On the Hunt

Copley Fine Art's Winter Sale 2021 features a wide selection of fine decoy and sporting art

February 19-20, 2021

Copley Fine Art Auctions

65 Sharp Street

Hingham, MA 02043

t: (617) 536-0030

www.copleyart.com

Accommodating the numerous single-owner estates, which include several of the nation's top decoy and sporting art collections, Copley Fine Art will hold a two-day virtual sale from February 19 to 20. The *Winter Sale 2021* includes paintings and other works on paper capturing the genre of sporting art, with scenes of hunting dogs catching fowl, fishermen on calm and tumultuous waters, and portraits of the game itself, primarily waterfowl and trout.

"This sale represents a deep dive into some of America's greatest sporting works. We have A+ paintings by A.F. Tait, Albert Bierstadt, Frank W. Benson, Edmund Osthaus, Ogden Pleissner, Bob Kuhn, among others. There are also some masterworks by Emile Gruppe and Anthony Thieme," says Copley Fine Art principal Stephen B. O'Brien Jr. "The sale represents one of the best painting line-ups we have ever brought to market. It will be an opportunity to acquire some major works that almost never see the light of day. I am very excited for our clients to receive the two catalogs which will contain over 400 pages."

Gruppe's oil *On Fish* is full of drama as a group of fishermen battle an angry sea in their attempts to secure the day's catch. "The Gruppe is as good



Ogden M. Pleissner (1905-1983), *Jimmy's Pool on the Restigouche*. Oil on canvas, 24¼ x 36¼ in. Estimate: \$60/90,000



Frank W. Benson (1862-1951), *Redheads in Flight*. Oil on canvas, 36¼ x 45 in. Estimate: \$250/450,000



Edmund H. Osthaus (1858-1928), *Pointer with Quail*. Oil on canvas, 27 x 36 in. Estimate: \$150/250,000

as it gets, and of the hundreds I have examined, this is my favorite,” says O’Brien. Another eye-catching piece in the sale is *Pointer with Quail*, by Osthaus, depicting a gorgeous copper-bespeckled canine during a fall hunt. The piece is expected to fetch between \$150,000 and \$250,000.

In the realm of decoy art, the *Winter Sale* will include a number of gorgeous carvings. “Our decoy section is epic this year,” says O’Brien. “We will be offering Session II of the Dr. Peter J. Muller Jr. Collection, The William K. du Pont Collection and The Walter L. Bush Collection, that is being deaccessioned from a New York City museum. The top makers,” he adds, “[are] Crowell, Ward, Cobb, Hudson, Lincoln, Bunn, Dudley, Verity, just to name a few.”

The auction begins at 10 a.m. both days. ■



Bob F. Kuhn (1920-2007), *Young Buck with Doe*. Acrylic on Masonite, 22 x 33 in. Estimate: \$80/120,000

AUCTION PREVIEWS: ASHEVILLE, LOS ANGELES, MARLBOROUGH

MARLBOROUGH, MA SKINNER INC.

JANUARY 22
American & European Works of Art

Skinner Inc. will host its first 2021 *American & European Works of Art* sale on January 22 with livestream audio and online, telephone and absentee bidding. While Skinner does not anticipate in-person bidders, the sale will be live virtually. Highlights include an oil sketch of a young girl by Mary Cassatt; a large Ludwig Bemelmans autumn view of Miss Clavel and the 12 girls from the *Madeline* series; Hudson River School paintings by John F. Kensett and David Johnson; and works by artists such as Gilbert Stuart, Jane Peterson

and Theodore Clement Steele.

Florine Stettheimer is represented in the auction by *Seated Dancer in a Halo of Electric Light*, which “emphasizes the intense color and rhythmic patterns that the artist used, as the cord of the oversized



Asher B. Durand (1796-1886), *In the Shade of the Old Oak Tree*. Oil on canvas, 25½ x 21¼ in., signed lower left: ‘AB Durand’. Courtesy Brunk Auctions. Estimate: \$30/50,000



Florine Stettheimer (1871-1944), *Seated Dancer in a Halo of Electric Light*. Oil on canvasboard, 20 x 16 in. Courtesy Skinner Inc. Estimate: \$70/90,000

electric lightbulb dances like a ribbon around the seated performer, whose inclined head is encircled in a halo of light. Stettheimer loved flowers and whimsy, and she included here a floral arrangement in a tall vase along with a tiny red mouse in the lower right.” The painting has an estimate of \$70,000 to \$90,000.

ASHEVILLE, NC BRUNK AUCTIONS FEBRUARY 4-6 *Premier & Emporium Auctions*

Brunk Auctions’ three-day *Premier & Emporium Auctions* will take place February 4 to 6 with American paintings hitting the market during the sale. One of the highlights is Jervis McEntee’s *Entrance to the Highlands*, 1874, which is in a fine period guild wood and composition frame. The work is a quiet painting, with boats and land off in the distance. It has an estimate of \$12,000 to \$18,000. Asher B. Durand’s landscape *In the Shade of the Old Oak Tree* is another notable painting. The work, with cows grazing

underneath the billowing oak trees, carries a presale estimate of \$30,000 to \$50,000.

LOS ANGELES, CA BONHAMS

FEBRUARY 26
Western Art

On February 26, Bonhams in Los Angeles will host its first *Western Art* auction of 2021. The sale will include paintings and sculpture from some of the most prominent artists of the genre. Among the highlights is William Herbert “Buck” Dunton’s painting *Blackfeet Indians moving to the Buffalo Range*. The painting features the artist’s muted color palette and depicts a group of Blackfeet Indians on horseback heading off the left of the canvas. The work is estimated to sell between \$60,000 and \$80,000.

Other items that are available in the auction are Olaf C. Seltzer’s *The Signal* (est. \$10/15,000) and a small-scale version of Cyrus Edwin Dallin’s *Appeal to the Great Spirit*, at just over 8 inches high, with an estimate of \$4,000 to \$6,000. ■



William Herbert Dunton (1878-1936), *Blackfeet Indians moving to the Buffalo Range*. Oil on canvas, 16 x 20 in. Courtesy Bonhams. Estimate: \$60/80,000



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TOP 10 LOTS FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)			
ARTIST	TITLE	LOW/HIGH EST.	SOLD
JAMES ABBOY MCNEILL WHISTLER (1834-1903)	BLUE AND OPAL - THE PHOTOGRAPHER	\$150,000.000	\$469,000
EDWARD MELLER REYNOLDS (1819-1909)	SPRING	\$200,000.000	\$249,000
NICOLAI FEYDIN (1881-1959)	SEATED FEMALE NUDE	\$80,000.000	\$145,000
FERNI CAROL KINGS COPPENSE (1863-1961)	LAMBERTVILLE ACROSS THE DELAWARE, WINTER	\$30,000.000	\$76,000
MARY ELLIZABETH PRICE (1877-1969)	TIGER LILIES	\$20,000.000	\$76,000
RAE SLOAN BROWN (1881-1932)	UNDER THE TREE	\$70,000.000	\$48,000
CHARLES ROSEN (1878-1960)	DELAWARE RIVER VIEW	\$40,000.000	\$41,000
FRANZ XAVER PETER (1791-1866)	STILL LIFE WITH ROSES AND TULIPS WITH PARROT IN A BRASS VASE	\$15,000.000	\$40,000
JOSEPH HENRY SHARP (1859-1933)	OCTOBER SNOW - TAOS VALLEY FROM MY STUDIO	\$20,000.000	\$37,000
DAVID DAVIDOVICH BURLAK (1892-1967)	FLOWER ABSTRACT	\$12,000.000	\$37,000

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Competitive Bidding

Works by Albert Bierstadt and Wolf Kahn, among others, saw considerable success at Bonhams' November 24 sale of American art



Albert Bierstadt (1830-1902), *Entrance to Golden Gate*, ca. 1872. Oil on paper laid down on canvas, 16 x 22in. **Estimate: \$200/300,000 SOLD: \$250,313**

The top lot of Bonhams' recent American Art auction was Albert Bierstadt's *Entrance to Golden Gate*, which fell right in the center of its \$200,000 to \$300,000 estimate, selling for \$250,313. Overall, the November 24 sale in New York achieved 72.7% sold by lot and 88.9% sold by value,

raking in a total of \$1.12 million.

Entrance to Golden Gate, a calm scene of the San Francisco shore, demonstrates a period of the artist's life in which he spent much of his time in California recording the topography of the Golden State, from the coast to the Sierra Nevada Mountains.

A world auction record was set when *Evening Encampment* by Wolf Kahn, achieved \$162,813, after competitive bidding against a pre-sale estimate of \$30,000 to \$50,000. "*Evening Encampment* is a superb example of Kahn's mastery of style and his ability to portray the atmospheric conditions of the landscape

around him with vibrant intensity," says Bonhams American art specialist Aaron Anderson. "We were saddened to learn of the artist's passing earlier this year and were honored to have the opportunity to offer such a significant work by him. The sale results demonstrate that Kahn's legacy thrives and collectors'



Neil Welliver (1929-2005), *Woodland Terry*, 1966. Oil on canvas, 42 x 38 in. Estimate: \$6/8,000 SOLD: \$45,313



Bessie Potter Vonnoh (1872-1955), *Enthroned*, modeled in 1902, cast in 1907. Bronze with brown patina, 12 in. Estimate: \$12/18,000 SOLD: \$60,313

enthusiasm for his work is stronger than ever.”

Additional top selling lots in the auction include the sculpture *Enthroned* by Bessie Potter Vonnoh, a distinguished work in the

artist’s oeuvre, depicting a mother seated with her children around her. The bronze, cast in 1907, more than tripled its high estimate of \$18,000 when it sold for \$60,313. *Fruit Bowl*, painted

by Milton Avery in 1957, bested its \$30,000 high estimate when it hammered at \$31,563. Neil Welliver’s *Woodland Terry* shattered its high estimate of \$8,000, selling for nearly six times

that amount at \$45,313. The painting depicts a nude woman partially submerged in a body of water and is a superb example of the artist’s figurative works and signature style. ■

TOP 10 LOTS

BONHAMS’ AMERICAN ART SALE, NOVEMBER 24, 2020 (INCLUDING BUYER’S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
ALBERT BIERSTADT	ENTRANCE TO GOLDEN GATE	\$200/300,000	\$250,313
WOLF KAHN	EVENING ENCAMPMENT	\$30/50,000	\$162,813
WOLF KAHN	HOUSE OVERLOOKING THE CONNECTICUT RIVER	\$30/50,000	\$75,313
BESSIE POTTER VONNOH	ENTHRONED	\$12/18,000	\$60,313
NEIL WELLIVER	WOODLAND TERRY	\$6/8,000	\$45,313
JAMES EDWARD BUTTERSWORTH	RACING YACHTS MAGIC AND GRACIE	\$40/60,000	\$37,813
WOLF KAHN	GREEN MOUNTAIN ORCHARDS: RAIN APPROACHING	\$15/25,000	\$32,813
MILTON AVERY	FRUIT BOWL	\$20/30,000	\$31,563
NEIL WELLIVER	MOOSEHORN DROUGHT II	\$7/9,000	\$31,563
THEODORE EARL BUTLER	BROOKLYN BRIDGE, NEW YORK	\$20/30,000	\$31,563

High Demand

Works from many categories of American art sell at Christie's fall sale in New York City

Although the fall auction season looked very different in New York City this year, the art was as exceptional as ever with noteworthy works from many categories of American art, from landscape and still life to Western and regionalism. As a result, Christie's American art sale on October 28 achieved more than \$3.7 million.

The top lot was Andrew Wyeth's *Crescent*, a tempera work from 1987. The work, which could be displayed upside down as well, was estimated at \$600,000 to \$800,000. It sold just over those estimates at \$810,000. Interest in the work was considerable since tempera works by Wyeth are somewhat rare at auction.

Frederic Remington's bronze *The Mountain Man*, one of the Western artist's most famous sculpture pieces, sold for \$400,000, well over its \$250,000 high estimate. Another bronze in the top 10 lots was Elie Nadelman's 1974 work *Tango* (est. \$250/350,000) that sold for \$250,000. Augustus Saint-Gaudens had two major works in the sale: *The Puritan (Samuel Chapin)* (est. \$200/300,000) that sold for \$200,000 and the bas relief *Robert Louis Stevenson* (est. \$120/180,000) that sold for \$125,000.

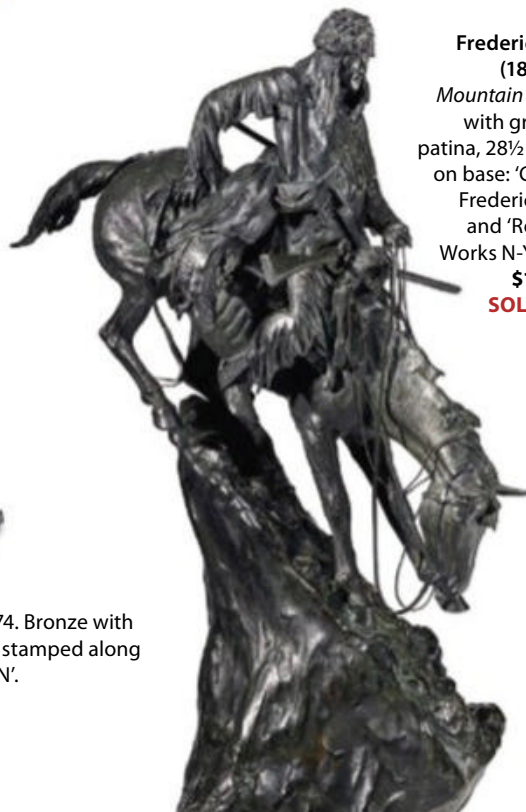
The landscape category



Andrew Wyeth (1917-2009), *Crescent*, 1987. Tempera on panel, 15¾ x 21¾ in., signed upper right: 'Andrew Wyeth'.
Estimate: \$600/800,000 SOLD: \$810,000



Elie Nadelman (1882-1946), *Tango*, cast 1974. Bronze with goldish-brown patina, 34 in., inscribed and stamped along the base of the male figure: 'EN' and '1/3 E.J.N.'. **Estimate: \$250/350,000 SOLD \$250,000**



Frederic Remington (1861-1909) *The Mountain Man*. Bronze with greenish-black patina, 28½ in., inscribed on base: 'Copyright by/ Frederic Remington' and 'Roman Bronze Works N-Y-'. **Estimate: \$150/250,000 SOLD: \$400,000**

saw three works sell: Daniel Garber's *June* (\$250/350,000) sold for \$225,000, Fairfield Porter's *High Tide* (est. \$100/150,000) sold over estimates at \$162,500 and Jasper Francis Cropsey's *Autumn on the Hudson River* (est. \$200/300,000) sold for \$125,000. Other noteworthy lots were James Edward Buttersworth's *Hudson River Sloop Phillip R. Paulding* (est. \$250/350,000) that sold for \$250,000, and works by Henry Farny, Grandma Moses, Milton Avery and studies by Norman Rockwell

and Thomas Hart Benton.

"In our October 28 American art auctions at Christie's, we were delighted to see continued demand at all levels of the market. Following the fantastic results of *The Legend of the West: Iconic Works from the T. Boone Pickens Collection* earlier in the day, our various-owner sale was led by Andrew Wyeth's *Crescent*, which sold for \$810,000 after competitive bidding drove the price above the pre-sale high estimate.



James Edward Buttersworth (1817-1894), *Hudson River Sloop Phillip R. Paulding*, ca. 1855. Oil on canvas, 25 x 30 in., signed lower right: 'JE Buttersworth'. **Estimate: \$250/350,000 SOLD \$250,000**



Daniel Garber (1880-1958), *June*, 1908. Oil on canvas, 36 x 44 in., signed lower left: 'Daniel Garber'. **Estimate: \$250/350,000 SOLD \$225,000**

Depth of bidding in the sale remained strong, particularly for the genres of Western art, American modernism and illustration," says Paige Kestenman, American art specialist at Christie's. "We were very happy to once again welcome clients to Rockefeller Center to view the lots in our October auctions in person. In addition, we found that the enhanced digital features developed at Christie's this year allowed many collectors to feel comfortable participating in the sales

even if they were unable to visit New York City to see the lots as they usually would. From an interactive, online version of the presale exhibition, to superzoom and 360-degree photography and video content, our goal is to provide as immersive an experience as possible for online browsers. These initiatives have proven to be successful during this unusual year, and I believe will remain vitally important even as travel once again becomes more comfortable for collectors." ■

TOP 10 LOTS

CHRISTIE'S AMERICAN ART SALE, OCTOBER 28, 2020 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
ANDREW WYETH	CRESCENT	\$600/800,000	\$810,000
FREDERIC REMINGTON	THE MOUNTAIN MAN	\$150/250,000	\$400,000
JAMES EDWARD BUTTERS WORTH	HUDSON RIVER SLOOP PHILLIP R. PAULDING	\$250/350,000	\$250,000
ELIE NADELMAN	TANGO	\$250/350,000	\$250,000
DANIEL GARBER	JUNE	\$250/350,000	\$225,000
AUGUSTUS SAINT-GAUDENS	THE PURITAN (SAMUEL CHAPIN)	\$200/300,000	\$200,000
FAIRFIELD PORTER	HIGH TIDE	\$100/150,000	\$162,500
JASPER FRANCIS CROPSEY	AUTUMN ON THE HUDSON RIVER	\$200/300,000	\$125,000
AUGUSTUS SAINT-GAUDENS	ROBERT LOUIS STEVENSON	\$120/180,000	\$125,000
MILTON AVERY	YOUNG GIRL	\$80/120,000	\$125,000

Modern Views

Southwest Modernism and classic Western images perform well at the Santa Fe Art Auction's signature annual sale

Santa Fe, New Mexico, has long been known as a haven for art, but also specifically modernism, which has lured many of the great painters of the 20th century, from John Marin and Marsden Hartley to Emil Bistram and Jozef Bakos. Santa Fe's rich history of art was on full display at Santa Fe Art Auction's annual *Signature Annual Auction*, held on November 14 in the City Different.

The star of the sale was Colorado painter Gerard Curtis Delano, known for his Native American figures and colorful compositions. Delano achieved more than \$1.1 million across nine lots, including five lots in the top 10. The top lot was *The Orange Cloud* (est. \$500/700,000), showing two Native American figures on horseback in front of a beautifully shaped cloud billowing over the horizon. The work sold for \$526,500. Not far behind it was *Desert Thunderhead* (est. \$300/500,000), that sold for \$351,000, and then *Vermilion Cliffs* (est. \$100/150,000), which sold for \$93,600.

Andrew Wyeth's 1976 watercolor *Nell* (est. \$80/120,000) sold for \$84,825 while Karl Horst Hodicke's 1982 work *Odysseus and Siren* (est. \$10/20,000) sold well



Gerard Curtis Delano (1890-1972), *The Orange Cloud*. Oil on canvas, 32¼ x 42¼ in. **Estimate: \$500/700,000**
SOLD \$526,500

over estimates at \$81,900. Elsewhere in the sale were two works by Taos Society of Artists co-founder Eanger Irving Couse: *The Camping Place* (est. \$100/150,000) that sold for \$84,825 and *Indian Brave Kneeling Before Firelight* (est. \$30/40,000) that sold for \$52,650. A world record was set for Gustave Baumann, whose piece *Palo Verde and Ocotea* (est. \$3/5,000) soared to \$40,950.

Gustave Baumann (1881-1971), *Palo Verde and Ocotea*, 1928. Color woodcut, ed. 20 of 120, 9½ x 11 in.
Estimate: \$3/5,000
SOLD: \$40,950



Other artists who performed well were Agnes Martin, Georgia O’Keeffe, John Cowan and Emil Bisttram, whose 1933 watercolor *Talpas Valley* sold for \$21,060, nearly tripling its high estimate of \$8,000.

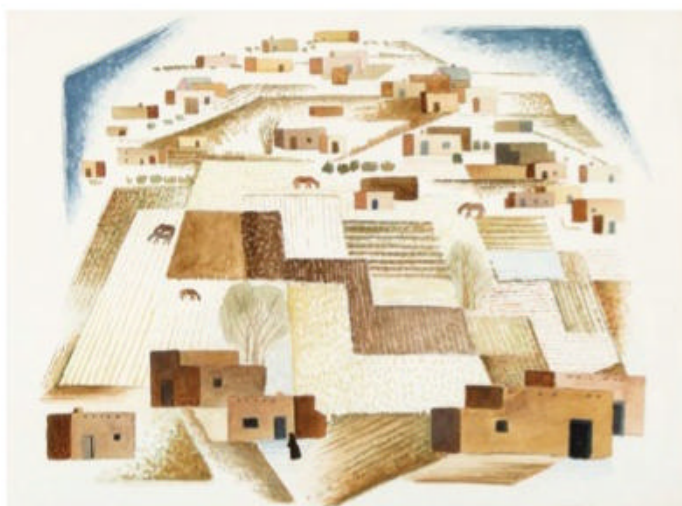
The two-session sale saw considerable bidding online and via telephone, both of which Santa Fe Art Auction expanded due to the pandemic.

“We were delighted with the sale. We enjoyed over 2,000 registered bidders in more than 25 countries, and saw some vigorous bidding competition between the telephones and the internet. Since it was online only for the first time in nearly 30 years, we were not sure what to expect. Our sell-through, including robust post-auction sale interest and activity, is about 85 percent—a very healthy result,” says Gillian Blitch, the auction’s CEO and president. “It has certainly been a challenging year, but in my view the art auction



Gerard Curtis Delano (1890-1972), *Wilderness Silence*. Watercolor on paper, 11¾ x 21 in. Estimate: \$18/25,000 SOLD: \$64,350

market has proven to be very resilient, as witnessed by the recent *Signature* sale. The attendance and sell-through rates for our regular online-only sales have been as good as we would expect in any circumstances. So volume is steady but prices might be a little on the soft side. We’re generally seeing more sales at the low estimate than the high end. So it’s a buyer’s market, and that plays well into the auction market.” ■



Emil Bisttram (1895-1976), *Talpas Valley*, 1933. Watercolor on paper, 16¾ x 22⅝ in. Estimate: \$6/8,000 SOLD: \$21,060

TOP 10 LOTS

SANTA FE ART AUCTION’S SIGNATURE ANNUAL AUCTION, NOVEMBER 14, 2020 (INCLUDING BUYER’S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
GERARD CURTIS DELANO	THE ORANGE CLOUD	\$500/700,000	\$526,500
GERARD CURTIS DELANO	DESERT THUNDERHEAD	\$300/500,000	\$351,000
GERARD CURTIS DELANO	VERMILION CLIFFS	\$100/150,000	\$93,600
ANDREW WYETH	NELL, 1976	\$80/120,000	\$84,825
EANGER IRVING COUSE	THE CAMPING PLACE	\$100/150,000	\$84,825
KARL HORST HODICKE	ODYSSEUS AND SIREN	\$10/20,000	\$81,900
GERARD CURTIS DELANO	WILDERNESS SILENCE	\$18/25,000	\$64,350
EANGER IRVING COUSE	INDIAN BRAVE KNEELING...	\$30/40,000	\$52,650
AGNES MARTIN	PORTRAIT OF DAPHNE VAUGHN	\$20/40,000	\$50,310
GERARD CURTIS DELANO	SHEEP IN THE RIVERBED	\$50/70,000	\$46,800

The West Rises

Christie's brings in more than \$20 million on the T. Boone Pickens sale of iconic Western works



Frederic Remington (1861-1909), *The Buffalo Signal (If Skulls Could Speak)*, 1900. Oil on canvas, 40 x 27 in., signed and dated lower right: 'Frederic Remington-/1900/Copyright 1903 by Frederic Remington'.

Estimate: \$3/5 million SOLD: \$2,910,000

On October 28, Christie's kicked off its spring American art sales by offering a single-owner collection of materials related to the American West. The sale, *The Legend of the West: Iconic Works from the T. Boone Pickens Collection*, would go on to eclipse the full American art sale nearly seven times over.

The 79-lot sale realized \$20.4 million and set a few world records as well. "It was a phenomenal sale," says Tylee Abbott, Western specialist at Christie's. "Obviously this has been a unique year, but this would be considered a strong sale even in a normal year. Everyone is really thrilled

Oscar E. Berninghaus (1874-1952), *Overland Mail*, 1946. Oil on canvas, 35 x 40 in., signed and dated lower left: 'O.E. Berninghaus/-46'.

Estimate: \$250/350,000 SOLD: \$300,000



N.C. Wyeth (1882-1945), *Indian Love Call*, 1927. Oil on canvas, 46 x 69¼ in., signed lower right: 'N.C. Wyeth'. **Estimate: \$2/3 million SOLD: \$3,510,000**



with the results.”

Not only did the sale top \$20 million, but it also had a 92 percent sell-through rate and achieved several notable auction records. The top lot was N.C. Wyeth’s *Indian Love Call*, which sold for more than \$3.5 million, clearing well over its \$3 million high estimate. The work—large and vibrant, with a magnificent scene with trees and a gentle river—generated lots of interest before the sale and received energetic bidding. Not far behind it was Frederic Remington’s *The Buffalo Signal (If Skulls Could Speak)*, which sold for \$2.9 million, just missing its \$3 million low estimate.

One of the stars of the sale was the late painter G. Harvey, whose works, nine in all, realized more than \$3.3 million. *Boomtown Drifters*, an iconic scene showing many of the artist’s most famous trademarks, sold for \$1.2 million, shattering its \$300,000 high estimate, and also crushing his previous world record of \$516,500, set in 2018. Fifteen lots later, another Harvey, *Rawhide & Thunder*, sold for \$750,000, more than doubling its

\$350,000 high estimate.

Another record breaker was Herman Hansen’s *Attack on the Stagecoach* (est. \$80/120,000), which sold for \$125,000. Hansen’s previous world record, \$81,250, was set by the same piece in 2001.

Elsewhere in the sale was Thomas Moran’s *Index Peak, Yellowstone, Wyoming* (est. \$700/1,000,000) that sold for \$1.3 million; Remington’s bronze of *Broncho Buster* (est. \$300/500,000) that sold for \$562,500; Frank Tenney Johnson’s *Wyoming Cattlemen* (est. \$250/350,000) at \$625,000; and Olaf Weighorst’s *Opening of the Cherokee Strip* (est. \$200/300,000), which achieved \$225,000. Howard Terpning, the famous illustrator turned Western artist who still paints today, also produced fantastic numbers, with four pieces all selling above \$350,000. The top Terpning was *Flags on the Frontier*, which sold at \$990,000, just barely missing its \$1 million high estimate.

Also selling were stunning pieces from Bob Kuhn, Guy Carlton Wiggins, Thomas Hill, Charles M. Russell, John Clymer, Tom Lovell and



Thomas Moran (1837-1926), *Index Peak, Yellowstone, Wyoming*, 1913. Oil on canvas, 19¾ x 29¾ in., signed with initials in monogram and dated lower left: ‘TMoran. 1913.’ **Estimate: \$700/1,000,000 SOLD: \$1,350,000**



Herman Hansen (1854-1924), *Attack on the Stagecoach*, 1908. Oil on canvas laid down on board, 36 x 50 in., signed and dated lower left: ‘H-W-Hansen-08/copyright’. Artist World Auction Record. **Estimate: \$80/120,000 SOLD: \$125,000**

a magnificent Peter Hurd sold for over estimate for painting, *The Baptising*, which \$81,250. ■

TOP 10 SALES

CHRISTIE’S, T. BOONE PICKENS SALE, OCTOBER 28, 2020 (INCLUDING BUYER’S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
N.C. WYETH	INDIAN LOVE CALL	\$2/3 MILLION	\$3,510,000
FREDERIC REMINGTON	THE BUFFALO SIGNAL	\$3/5 MILLION	\$2,910,000
THOMAS MORAN	INDEX PEAK, YELLOWSTONE, WYOMING	\$700/1,000,000	\$1,350,000
G. HARVEY	BOOMTOWN DRIFTERS	\$300/500,000	\$1,230,000
HOWARD TERPNING	FLAGS ON THE FRONTIER	\$700/1,000,000	\$990,000
G. HARVEY	RAWHIDE & THUNDER	\$250/350,000	\$750,000
CHARLES M. RUSSELL	ROPING A WOLF	\$700/1,000,000	\$625,000
FREDERIC REMINGTON	THE BRONCHO BUSTER	\$300/500,000	\$562,500
FRANK TENNEY JOHNSON	WYOMING CATTLEMEN	\$250/350,000	\$550,000
G. HARVEY	COWBOY’S DREAM	\$100/150,000	\$500,000



Stevan Dohanos (1907-1994), *Great Stories, The Saturday Evening Post*, paperback cover, 1947. Oil on canvas, 27 x 14 1/4 in. Courtesy Heritage Auctions. **Estimate \$3/5,000**
SOLD \$62,500

DALLAS, TX HERITAGE AUCTIONS

OCTOBER 16
Illustration Art
\$2.16 million

A new artist world auction record for Patrick Nagel was set during Heritage Auctions' October 16 *Illustration Art Auction*. The painting *Jeana*—depicting model Jeana Keough who appeared in rock videos in the early 1980s and was a cast member of *The Real Housewives of Orange County*—soared above its presale estimate of \$60,000 to \$80,000, selling for \$350,000.

Stevan Dohanos' *Great Stories* from *The Saturday Evening Post* paperback cover, 1947, was a surprise hit. It sold well over its high estimate of \$5,000 when it achieved \$62,500. Other standouts included Alberto Vargas' 1935 painting *Martini Time*, which

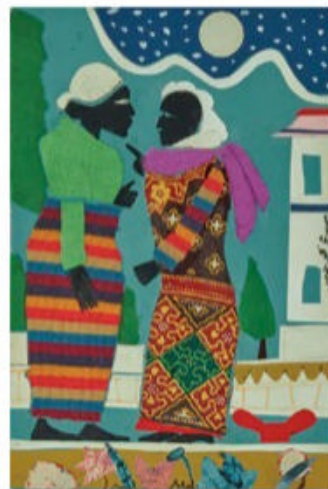
sold for \$47,500; Charles Robinson's 1911 interior book illustration *An Eve in this Eden* for the publication *The Sensitive Plant* at \$35,000; and Gil Elvgren's *Bow Spirit*, ca. 1960, which sold for \$57,500.

BOSTON MA GROGAN & COMPANY

November 15
The Fall Auction
\$2.79 million

Fine art prevailed during Grogan & Company's November 15 *Fall Auction*, which totaled \$2,788,063 with a 93 percent sell-through rate. Of that, the fine art portion of the sale was a record for the auction house at more than \$1.76 million.

Highlights included Romare Bearden's 1978 mixed media work *In the Garden*, which sold for \$93,750 against an estimate of \$40,000 to \$60,000. Gilbert Stuart's *George Gibbs*, which had remained in the family of the sitter since it was painted, achieved \$46,875 to top an estimate of \$3,000 to \$5,000.



Romare Bearden (1911-1988), *In the Garden*, 1978. Acrylic, cloth and paper collage, 10 1/4 x 6 7/8 in. Courtesy Grogan & Company. **Estimate: \$40/60,000**
SOLD \$93,750



Granville Redmond (1871-1935), *Landscape with poppies and lupine*. Oil on canvas, 20 x 18 in., signed lower left: 'Granville Redmond'. Courtesy John Moran Auctioneers. **Estimate: \$80/120,000** **SOLD \$100,000**

There were also auction records for Varnette Honeywood's *Loves Me* at \$37,500 and Benny Andrews' work *The Wedding*, which achieved \$31,250.

MONROVIA, CA JOHN MORAN AUCTIONEERS

November 17
California & American Fine Art
John Moran Auctioneers' *California & American Fine Art* sale on November 17 saw strong results for landscapes of all types. There was interest in California scenes that are a specialty at the Monrovia, California-based auction house, as well as Grand Canyon images and other vistas from around the nation. The top lot was Granville Redmond's *Landscape with poppies and lupine*, a quintessential piece by the artist featuring eucalyptus and rolling hills. The work sold to a phone bidder within estimate at \$100,000.

Edgar Alwin Payne's *San Juan Capistrano*, from around 1922, was a springtime view that captivated buyers. The painting, estimated at \$20,000 to \$30,000, sailed to \$46,875.

Mountain Landscape, by Birger Sandzén, was also noteworthy, achieving \$62,500, while Aldro T. Hibbard's snowy mountain landscape sold for \$4,062.

ASHEVILLE, NC

November 20-21
Two Important Single Owner Collections
\$1.85 million

Brunk Auctions offered more than 450 lots from two esteemed collections: the Doll Estate on November 20 and the Wingard Collection on November 21. Combined, the collections brought in more than \$1.85 million with a 95 percent sell-through rate. The John T. and Gaile



Hermann Herzog (1831-1932), *Gainesville Marsh, Florida*. Oil on canvas, 20 x 17 in., signed lower left: 'Herzog'. Courtesy Brunk Auctions. **Estimate: \$20/30,000** **SOLD \$107,100**

E. Wingard collection of Jacksonville, Florida, was filled with Southern pottery and American paintings, including Hermann Herzog's *Gainesville Marsh, Florida*, which sold for \$107,100 against an estimate of \$20,000 to \$30,000. The work, which was in a South Carolina collection before the collectors acquired the work, depicts a beautiful marsh area with a bird wading. ■

ADDISON ROWE GALLERY

229 E. Marcy Street, Santa Fe, NM 87501
(505) 982-1533, www.addisonrowe.com
Represents work by the early American and Southwest modernists, including the Stieglitz Circle, the Taos Society of Artists and the Santa Fe Art Colony.

ADELSON GALLERIES

595 Madison Avenue, 4th Floor, New York, NY 10022
(212) 439-6800, www.adelsongalleries.com
A family-owned gallery specializing in 19th- and 20th-century American art.

A.J. KOLLAR FINE PAINTINGS, LLC

1421 E. Aloha Street, Seattle, WA 98112
(206) 323-2156, www.ajkollar.com
Specializing in American paintings from 1840 to 1940, Hudson River School, still life, Western art, American impressionism, post-impressionism and modernism.

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100 Chetwynd Drive, Bryn Mawr, PA 19010
(610) 896-0680, www.averygalleries.com
Specializing in American paintings, watercolors and drawings from the 19th and 20th centuries. Avery is committed to the preservation and presentation of museum-quality works by artists of important regional movements.

BETTY KRULIK FINE ART, LTD.

50 E. 72nd Street, Suite 2A, New York, NY 10021
(917) 582-1300, www.bkrulikfineart.com
By appointment only
Betty Krulik has more than 35 years of experience handling of American and European artwork, with items including Hudson River School, modernism and beyond.

CONNER • ROSENKRANZ

19 E. 74th Street, New York, NY 10021
(212) 517-3710, www.crsulpture.com
By appointment only
Established in 1980, the private gallery emphasizes 19th- and 20th-century American sculpture, including neoclassical, Beaux-Arts and modernist works, as well as garden sculpture from all periods.

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25 Lyme Street, Old Lyme, CT 06371
(860) 434-8807, www.cooleygallery.com
Specializing in fine American art of the 19th, 20th and 21st centuries, including Hudson River School, impressionism, modernism and contemporary realism and abstraction.

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DAVID COOK FINE ART

1637 Wazee Street, Denver, CO 80202
(303) 623-8181, www.davidcookgalleries.com
Specializing in American paintings from the 19th and early 20th centuries, the gallery showcases early Western American subject matter, landscapes, historic paintings and prints; as well as impressionist, California plein air, modernist and abstract works. David Cook Fine Art concentrates on artists associated with Broadmoor Art Academy, the Taos Society and the Santa Fe Art Colony.

DAVID DAVID GALLERY

260 S. 18th Street, Philadelphia, PA 19103
(215) 735-2922, www.daviddavidgallery.com
Specializing in 17th-century through 20th-century American and European paintings, watercolors, drawings and sculptures. Estates of Alice Kent Stoddard, Ethel Ashton and several others.

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13 E. 69th Street, Suite 4F, New York, NY 10021
(212) 734-3636, www.debraforce.com
Fine American paintings, drawings and sculpture from the 18th century to the mid-20th century.

DEL MONTE FINE ART

SE Corner of Sixth Avenue and San Carlos Street, Carmel, CA 93921, (831) 626-1100
www.delmontefineart.com
One of California's premier galleries of museum-quality early California and American paintings. The gallery represents the estates of S.C. Yuan, George Demont Otis and Charles Bradford Hudson.

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22 E. 80th Street, New York, NY 10075
(212) 767-1852, www.driscollbabcock.com
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POLLACK FINE ART
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www.edwardanddeborahpollack.com
Specializing in 19th-century to mid-20th-century American art with an emphasis on Florida paintings.

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1011 Paseo de Peralta, Santa Fe, NM 87501
(505) 954-5700; 24 E. 78th Street, New York, NY 10075, (212) 628-9760; www.gpgallery.com
Specializing in Western, Taos, Santa Fe, contemporary, naturalism, modernism and photography. Representing the estates of Frank Applegate, Jozef Bakos, Cyrus Baldridge, Marjorie Eaton, Joseph A. Fleck, Albert Krehbiel, Gaston Lachaise, Willard Nash, Albert Schmidt, Max Weber and Marguerite and William Zorach.

GODEL & CO. FINE ART

26 Village Green, Suite 2, Bedford, NY 10506
(914) 205-3695, www.godelfineart.com
By appointment only
Specializing in 19th-century, 20th-century American art, including Hudson River School landscapes, luminist styles, still life, genre and marine subjects.

GRAHAM SHAY 1857

17 E. 67th Street, No. 1A, New York, NY 10065
(212) 535-5767, www.grahamshay.com
The gallery is dedicated to American art of the 19th, 20th and 21st centuries and is widely recognized for its expertise in American and European sculpture.

HAWTHORNE FINE ART, LLC

135 E. 57th Street, 14th Floor, New York, NY 10022
(212) 731-0550, www.hawthornefineart.com
By appointment only
Specializing in 19th- and early 20th-century American paintings with an emphasis on Hudson River School and American impressionism. Representing works by women artists and the estates of Clark Greenwood Voorhees, Gustave Wolff and Walter Launt Palmer.

HAYNES GALLERIES

Franklin, TN, (615) 312-7833
www.haynesgalleries.com
By appointment only
For more than three decades, artist and collector Gary R. Haynes has studied art while assembling a collection of some of the finest work of significant 19th-, 20th- and 21st-century American artists.

HELICLINE FINE ART

New York, NY, (212) 204-8833
www.heliclinefineart.com
By appointment only
The gallery offers 20th-century American and European modernist paintings, sculptures and works on paper, with a specialization in American scene, modernism, social realism, mural studies, industrial landscapes, regionalism and abstraction.

HIRSCHL & ADLER GALLERIES

41 E. 57th Street, 9th Floor, New York, NY 10022
(212) 535-8810, www.hirschlandadler.com
Specializing in American and European art from the 18th through the early 20th centuries; American prints of all periods; and American decorative arts from 1810 to 1910.

J. N. BARTFIELD GALLERIES

60 W. 55th Street, 5th Floor, New York, NY 10019
(212) 245-8890, www.bartfield.com
Since 1937, the gallery has specialized in American, Western and sporting art.

JONATHAN BOOS

18 E. 64th Street, 4th Floor, New York, NY 10065,
(212) 535-5096, www.jonathanboos.com
By appointment only
Specializing in 20th-century American art with a focus on the Ashcan School, modernism/Stieglitz Group, American scene painting, social realism, surrealism and post-war works.

KRAUSHAAR GALLERIES

15 E. 71st Street, #2B, New York, NY 10021
(212) 288-2558, www.kraushaargalleries.com
Specializing in 20th-century and selected contemporary American art. Representing the estates of Gifford Beal, Dorothy Dehner, John Heliker, William Glackens and John Sloan.

LOIS WAGNER FINE ARTS, INC.

15 E. 71st Street, #2A, New York, NY 10021
(212) 396-1407, www.lwagnerfinearts.com
By appointment only
Featured at the gallery is 19th- and 20th-century American and European art, including paintings, works on paper and sculpture.

MARK MURRAY FINE PAINTINGS

159 E. 63rd Street, New York, NY 10065
(212) 585-2380, www.markmurray.com
Specializing in European and American paintings from the 19th and early 20th centuries, the gallery's collection includes paintings by French and American impressionists; pre-Raphaelites; Hudson River School; sporting art; landscapes; traditional 19th-century sculpture; and a selection of Orientalist paintings.

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22 E. 80th Street, New York, NY 10075
(212) 879-8815, www.msfineart.com
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MEREDITH WARD FINE ART

44 E. 74th Street, Suite G, New York, NY 10021
(212) 744-7306, www.meredithwardfineart.com
Featured is American art from the 19th century to present, with strength in American modernism, as well as selective holdings by American abstract artists of the 1930s and 1940.

QUESTROYAL FINE ART, LLC

903 Park Avenue (at 79th Street), Third Floor
New York, NY 10075, (212) 744-3586,
www.questroyalfineart.com
Specializing in American paintings from the 19th and 20th centuries. Questroyal's inventory includes Hudson River school, impressionist and modernist examples.

SOMERVILLE MANNING GALLERY

Breck's Mill, 2nd Floor, 101 Stone Block Row
Greenville, DE 19807, (302) 652-0271,
www.somervillemanning.com
Specializing in fine art and sculpture of the 20th and 21st centuries, including Brandywine illustrators and artists of the Wyeth family.

TAYLOR | GRAHAM

5 E. 82nd Street, New York, NY 10028
(646) 422-7884, www.taylorandgraham.com
The gallery offers its clients a diverse and vivid array of American and European paintings and sculpture.

THOMAS COLVILLE FINE ART

111 Old Quarry Road, Guilford, CT 06437,
(203) 453-2449; 1000 Madison Avenue, New
York, NY 10075, (212) 879-9259;
www.thomascolville.com
By appointment only
Specializing in 19th-century American and French Barbizon School paintings, watercolors and drawings.

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238 Newbury Street, Boston, MA 02116,
(617) 536-6176, www.vosegalleries.com
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WILLIAM A. KARGES FINE ART

Dolores & Sixth, Carmel, CA 93921
(831) 625-4266, www.kargesfineart.com
Specializing in museum-quality, historically important early California and American paintings executed between 1880 and 1940.

WOLFS GALLERY

23645 Mercantile Road, Suite A,
Beachwood, OH 44122
(216) 721-6945, www.wolfsgallery.com
Featured at the gallery is a diverse range of periods and styles, including American and European art ranging from the 18th century to contemporary.

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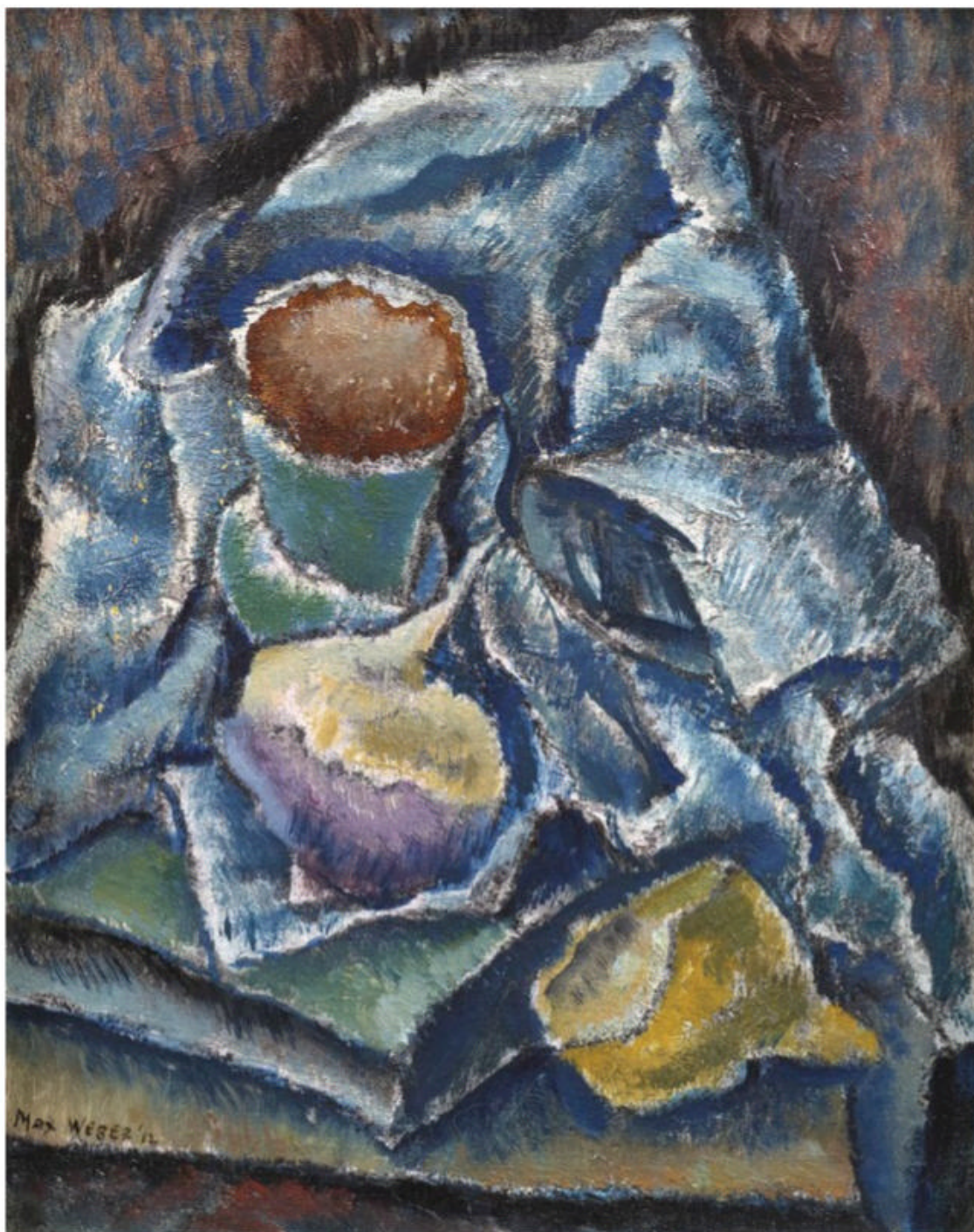
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MAX WEBER

(1881-1961)



Still Life with Onion, Lemon, and Vessel, 1912, oil on canvas board, 9³/₈ x 7¹/₄ in.

Debra Force FINE ART, INC.

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